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THE STAGE DISPUTE.

Godfrey Tearle on the Proposed Contract.

We understand that with regard to the stage dispute the proposals of the Newcastle Labour Party to Sir John Martin Harvey on the lines of Mr. Bronson Albery's suggestion that there should be a meeting between six members of the Actors' Association and six members of the Stage Guild, has not yet borne fruit.

In an interview with a representative of "The Era," Mr. Gilbert Hall, the assistant secretary of the A.A., said he was not aware of the reported resignation of Mr. Norman McKinnell from the Actors' Association. He was anxious to know what the Stage Guild would do in a case which had come before the notice of the A.A.

The Stranded Company.

"A company was stranded in the North last week," he said, "the members of the cast being left without salary. Certain of them were found sleeping accommodation in the local police station, and others were rescued by the A.A. A local publican was good enough to provide them with food.

"What," he asked, "would be the policy of the Stage Guild in a case of this kind?"

Guild Not Anti-Trade Union.

Mr. Louis Casson, the secretary of the Stage Guild, asked "The Era" definitely to deny the statements circulated that there have been many resignations from the Guild. "There has not been a single resignation from the Artists' Section of the Guild," he said, "since its inception. Mr. Arthur Bouchier resigned as long ago as July 29 this year, when he refused to give the undertaking required by the annual meeting regarding his attitude to the Guild as a whole. As a result he was not re-elected a vice-president.

"Mr. Andre Charlot resigned, stating that he objected to the anti-trade union attitude of the Guild, although the Guild has repeatedly and definitely stated that it is not anti-trade union. Mr. Robert Courtneidge only joined the Guild on August 15, and resigned on Sept. 8. These three gentlemen were members of the Managers' Section, not of the Artists', and they are the only resignations that have taken place.

"Applications for membership are being received daily from all parts of the country, and there is no doubt whatever as to the progress the Guild is making."

Stage Guild's Meeting.

A general meeting of the Stage Guild was held at the Criterion Restaurant on Friday afternoon, Mr. Godfrey Tearle being in the chair.

The election of the permanent Council and officers of the Artists' Section of the Guild will take place shortly, ballot p[illegible]s being issued next week. It was announced by Mr. Martin Sands, the honorary secretary of the Artists' Section, that over 200 members had returned cards expressing their keen desire to serve on the Council.

The terms of the constitution, having been examined by a sub-committee, were read to the meeting, and the revisions of the original draft of the constitution were received with unanimous approval. The conditions of the contract agreed between the Managers' Section and the Artists' Section of the Guild were considered and fully discussed by managers and artists present. Many valuable suggestions and recommendations were put forward, all of which were noted.

Mr. Godfrey Tearle Explains.

Mr. Godfrey Tearle said that the agitation in the Press engineered by the Actors' Association was "mere propaganda" on the part of that organisation. It could not be too clearly emphasised, he said, that both the terms of the constitution of the Guild and those of the Touring Contract were inoperative until ratified by the permanent Council. The contract was in a fluid state at the moment; the publication of the draft had had the effect desired of bringing forward the criticisms and opinions of both managers and artists alike to bear upon the clauses, so that in its final form a contract might be issued which it was confidently believed would satisfy the most ardent supporters of the Standard Touring Contract. Far from the managers showing any disposition to hamper the efforts of the artists or to impose prohibitive terms, they had been willing to adopt any terms which were fair to both parties.

It was declared that the statement that wholesale resignations from the Artists' Section of the Stage Guild had been received was absolutely untrue; and the official report says that not a single member had resigned, and that as far as Mr. Charlot, Mr. Bourchier, and Mr. Courtneidge were concerned, they had never been members of the Artists' Section. Applications for membership of the Guild were being received daily.

[Photo. Wager.

HAZEL ELLIOTT and her CANDIES.

The above delightful ensemble—which in future will be known as "The Elliott's Candies," under the direction of Mrs. James Elliott-Savona—is still one of the outstanding features of Harry Day's Revue "IDEAS," which has been running since December last.

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The Success of "The Song of the Bell."

Special Offer to Musical Directors.

As the date of the general release of the great super-film "The Hunchback of Notre Dame"—September 29—approaches applications from cinema musicians for band parts of "The Song of the Bell" arrive each day in increasing numbers from all over the Kingdom. This is not surprising, because it is widely recognised that in this particular number D. CAMERON FORRESTER and MONTAGUE CLAYTON have written between them a song which not only makes a most effective prologue to the film, but one the music of which makes a fine incidental to one of the great scenes in it. No musical director of a cinema which has booked this great attraction, therefore, should fail to obtain a copy.

It is equally good as an orchestral selection, and well-known musical directors throughout the Kingdom are already featuring it, among them S. Clarke-Richardson, the newly appointed musical director of the New Oxford Theatre, who has added it to his repertoire on its merit. To all those musicians who have not already secured this great number I now make this

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All the foregoing are numbers which are being featured successfully everywhere. There is not one which could not be with great advantage added to your repertoire. In order that you may obtain parts of "The Song of the Bell" until the end of September, I will send you parts of this new winner and any three other numbers you care to select for 2s. post free, or "The Song of the Bell" and any two other numbers for 1s. 6d. post free. Please mention size of orchestra and enclose card.

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THE STAGE DISPUTE.

(Continued.)

Onlookers Misled.

Mr. Godfrey Tearle, in a further statement, said: "I claim to have as much right as any living person connected with the English stage to express my opinion upon the subject which is just now causing so much perturbation in the ranks of our people. You can best judge of this when I say that my great-great-grandfather played Hamlet at Covent Garden, and from then until now we—I mean members of the family—have always been 'theatricals'—if I may so put it. Accordingly, I do claim the right to possess at least an equal knowledge with anyone on the English stage to-day of its views and conditions. I have been everything from a bill poster to a West End actor-manager. The point I want to emphasise is that the onlooker in the present so-called stage war is being misled.

"The main difference of opinion between the Actors' Association and the Stage Guild is whether or not trades unionism is applicable to the art of the theatre. There is not a more ardent trade unionist in England than myself, and yet I say that it will not work in the theatre. All the argument about a Stage Guild contract is beside the point. There is no such Guild contract yet, but one is being made which it is hoped will satisfy everybody. But it is a side issue to the main point.

Representative Membership.

"I can never tell you what I feel about this matter," added Mr. Tearle. "I have never been affected by what is called temperament, but this trouble among different sections of the stage, whose views I know to be coincident, is really terrible. The Actors' Association campaign of the so-called 'closed shop' demands that actors should be members of their appropriate organisation, and I ask any open-minded person to study the membership of the Stage Guild, and if they can truthfully say that those names do not stand for true representation of the British theatre I should be tempted to give them the lie direct. I would like to say this: if it were not so tragic I would call the suggestion impertinent. The Stage Guild is altogether wider and more national in its scope than the Actors' Association can hope to be, for whilst I am speaking only for the Artists' Section, it should be remembered there is a Dramatists' Section, a Musicians' Section, a Managers' Section; in fact, the whole artistic side of the theatre is embraced by the Guild. It will therefore be seen that a narrow section of the theatre is attacking a body representative of the whole art of the theatre. The Actors' Association, because of its trades unionism, can never achieve this wider scope. Its very rules preclude the actor-manager from having any part in its Councils."

Mr. Godfrey Tearle added that he was leaving for America on Tuesday, and before he went he felt he would like to express his views, because he was a firm believer in the Guild and what it stood for, and he asked his friends to believe in him and the Guild.

ARTHUR BOURCHIER AND THE GUILD.

When Mr. Arthur Bourchier and his company arrived at Sheffield on Monday to play in "The Thief," Councillor E. G. Rowlinson, J.P., president of the Sheffield Federated Trades and Labour Council, handed him a letter on behalf of the 70,000 trade unionists of Sheffield expressing appreciation of his services in support of the Actors' Association.

In reply, Mr. Bourchier said he declined to believe that any actor or manager of any recognised position would continue to support the Stage Guild, the promoters of which had suggested a touring contract to the effect that twenty to twenty-five per cent. of the members of a touring manager's company need be paid nothing for 40 weeks, and, in addition, have to supply their own stage clothes. If these members were monied amateurs they were throwing the legitimate artist out of work. Such a suggestion was deliberately encouraging the bogus manager.

"This is no political movement," he added. "It is a movement to protect a profession and an art from the carnivorous profiteer."

The day of the actor-manager was past when the theatres were owned and run by men and women who had been through the mill. The actor-manager to-day is a name only.

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(*Continued on page 5.*)

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Nov. 3, 24, Dec. 1, 8, 15.
HIPPODROME, MARGATE,
Oct. 13. Now Booking 1925.
THEATRE ROYAL, WORTHING,
Nov. 17, Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD,
Dec. 15, 29, Jan. 26, Feb. 16, 23, March 30, on.
GRAND THEATRE, LUTON,
Nov. 3, Dec. 8, 22, Jan. 5, 19, March 2, 23, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

This Theatre is playing to consistently good business, average takings for some time being nearly £500 per week, excluding tax. Really first-class shows do satisfactory business, but anything poor is useless. Visited by all the leading stars and No. 1 Companies.

Oct. 20, 27, Nov. 10, also Christmas.

WANTED, First-class Attractions.

A. DOUGLASS,
Hotel Cecil, Strand, until Friday. Afterwards, Winter Gardens, New Brighton.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies for the following dates:—Dec. 22, 29, Feb. 2, 9, 23, March 16, April 20, onwards, with exceptions. Big Once-Nightly Revues entertained.

All communications,
J. H. CURRY, as above.

FRANCIS LAIDLER'S THEATRES.
WANTED, First-class Once-nightly Attractions.
THEATRE ROYAL, LEEDS,
Nov. 24, Dec. 1, 1924, Aug. 24, and Sept. 14, 1925.
PRINCE'S THEATRE, BRADFORD,
Dec. 8, 1924, April 6 and 13, May 11, 1925.
Address, FRANCIS LAIDLER,
Alhambra, Bradford.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

Booked at most of the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
No. 1 Company, including Wilfred Shine.

WANTED, Sept. 29 and Nov. 17.

A. DOUGLASS,
Hotel Cecil, Strand, until Friday. Afterwards, Winter Gardens, New Brighton.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."
Either or both plays. Once or twice nightly.
WANTED, Oct. 6 (South).
Oct. 27 (South or Midlands).
Nov. 17 (Midlands).
Also Dec. 22 (?), Jan. 5, 19, and 26 (?), in Scotland.
Wire for Oct. 6.
Grand Theatre, Woking (two weeks).

"BRINGING UP FATHER."
The Success of the Year.
WANTED, OCT. 6, 13.
Record business at Hippodrome, Richmond.
Refer W. Payne.
Excellent business at County Theatre, Reading.
Refer Milton Bode.
LILLIE SOUTTER
as
Mrs. Jiggs.
Once or twice nightly.

ALEXANDER LOFTUS, T.R., Chatham; or 23a, New-street, W.C.

WANTED, No. 1 Theatres and Music Halls only.
EDYTH GOODALL,
Playing her original part, in "WITHIN THE LAW."
Sept. 29, on, with exceptions, to follow O.H., Manchester.

W. FOSTER HORSFIELD,
C/o Woodward, 21, Panton-street, S.W.1.
Telephone: Regent 589.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.
WANTED, Oct. 13, 27, Nov. 3, 24.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, Nov. 24,
Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Sept. 29, Oct. 20, 27, Nov. 10, 17, 24.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Sept. 29 and on.
"THE ROTTERS."
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, Sept. 29 and on, for Arthur Gibbons and Dennis Eadie's Company.
"AT MRS. BEAM'S."
By C. K. Munro.
Direct from Royalty Theatre, London.
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

WANTED, Theatres,
Large Stages, for
"RODEO."
Cowboys, Cowgirls, Steers, Bucking Horses, &c., from Wembley.
35 minutes' show.
SEPT 29 VACANT.
Share or Cert.
All communications,
TEX MILLAR,
c/o "Billboard,"
18, Charing Cross-road, London.

"HABITS OF 1924."
WANTED, MONDAY NEXT.
MONDAY NEXT.
MONDAY NEXT.
A Real Good Revue.
Printing Ready.
Wire, FAY, Hip., Burslem.

WANTED, First-class Theatres,
"ELIZA COMES TO STAY,"
(11th year of tour.)
Oct. 13 and 27 (North).
Only Vacant Dates until Autumn, 1925.
Mr. and Mrs. Edward Whitty,
"PLUS FOURS."
Oct. 6, 13, Dec. 1 (North).
A few vacancies for Spring.
THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

WANTED, Nov. 3, Dec. 8, 15.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

IMPERIAL GRAND OPERA COMPANY.
WANTED, Sept. 29 (week).
Also Oct. 13 and 27. 30 people.
Wire for Sept. 29.
SAMUEL WALMSLEY, Manager.
This week, Opera House, Bridlington.
Next week, Town Hall Theatre, Hunstanton.

WANTED, Sept. 29, three nights, to precede Buxton, Oct. 20, and on, with exceptions, for
CHARLES WINDERMERE,
in
"GRUMPY."
M. BARRY O'BRIEN,
18, Charing Cross-road, W.C.

"KID OF ARIZONA."
"KID OF ARIZONA."
"KID OF ARIZONA."
The successful Western Musical Novelty Show in 7 Scenes.
Bigger success than ever.
WANTED, Sept. 29-Oct. 6.
Wire or write, J. C. CARLYLE, T.R., Blyth. Next, Boro', Wallsend.

George Manship and Company in
"THE EYE OF SIVA."
"THE EYE OF SIVA."
By Sax Rohmer.
Author of
"Bat Wing,"
"Fire Tongue,"
"Dr. Fu Manchu," &c.
If ever a play contained all the ingredients of a real "thriller," that play is "The Eye of Siva."—"Daily Mail."
WANTED, Sept. 29, Oct. 6, onwards.
Complete London production carried.
GEORGE MANSHIP, 27, Glasshouse-street, W.1.

WANTED, Sept. 22, between London and Blackwood (Mon.), Star Act. Wire, ATLAS, Gosford Lodge, Fulham.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

NEW AGE AMATEUR SOCIETY.
WANTED Known, vacancies for gentlemen (Shakespearean); no subscriptions. Address, SEC., 17, St. George's-rd., S.E.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply; FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, to meet Lady, well musically trained. Please write to advertiser, enclosing photo, Box 575, "The Era."

WANTED, Very Small Juvenile Girls; must be over 14, height 4 ft. 7 in. or less; must be able to dance; London applications only considered. Write, HEARN, Brooklyn Lodge, Barnes-common.

ARTISTS WANTED.

WANTED, first-class Cabaret Artists, Exhibition Dancers, Vocalists, &c. Apply by letter, stating terms, and enclosing photographs, MANAGER, Embassy Club, 5, Queen-street, Edinburgh.

WANTED, by composer-producer, amateur, young, Lady Vocalists with time for coaching; good salary. Stamp, RAPLEY, 2, Eversholt-street, N.W.1.

WANTED, immed., smart young girl Dancer; acrobatic, buck, and schottische. Apply, ISMAY, 94, Brownhill-road, Catford, London.

WANTED, Small Clever Children, over 14 preferred, must sing and dance, for London Pantomime. Call, Thursday, 5.30 to 6.30, TERRY, 3, Bedford-street, Strand.

WANTED, Singer or Instrumentalist to join Vocalist with Portable. Box 66, "The Era."

ARTISTS' WANTS.

WANTED, by lady, experienced singer and good accompanist, Engagement, refined musical act. Apply, Box 838, "The Era."

WANTED Known, to Vocalists, young lady accompanist (medalist), good sight reader and pianist, desires engagements. Box 822, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, Entertainer at the Piano (gent.) for Saturday evenings only; moderate terms. Apply, Box 70, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, ASHLEY SISTERS (Hylda and Olive), Novelty Instrumentalists. This week, Gem, Yarmouth. Direct, or Worland Wheeler.

WANTED, Oct. 8, 13, South, by DELVAINE'S Marionette Players. This, Gaiety, Worksop; next, Coronet T., Notting Hill Gate.

WANTED, Immediate Dates for CHARD'S DOGS
15, Moore-street, S. Shore, Blackpool.

CIRCUS ARTISTS WANTED.

RODEO, LTD.
WANTED, for Rodeo, Ltd., Circus Artists of every description. First-class Lady and Gentlemen Riders, Clowns, Acrobats, Gymnasts, High and Low Wire Walkers, Jugglers, Slides for Life, Military Tournaments, Tent-pegging, &c. Great Novelties. Sensational Attractions. Anything that will please and draw the British public. All artists will be required to do what they engage for.
The Management pay for the best, but no fancy salaries entertained. Engagement commences Leeds, Nov. 24, prior to London season.
Apply, with fullest particulars and lowest prices, in first letter, to Manager, Entertainment Dept., Bordon-chambers, Infirmary-street, Leeds.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.

Hippodrome, Great Yarmouth

WANTED Known, ROLLO, on the High Rope. An act the people talk about. Just concluded gala season. At liberty, home or abroad. Coms., Tonge Moor House, Ainsworth-lane, Tonge Moor, Bolton.

WANTED Known,
W. PINDER FAMILY,

At liberty from Oct. 31, for Winter Season, with a number of first-class acts, including Performing Horses, Ponies, and Dogs; Riding Act, 3 Horses and 8 Riders. Dempsey, the world's greatest boxing pony.
Lady Trick Act.
Gentleman Horse Rider.
Lady and Gent Double Horse Act.
Joey, pony, a smart and up-to-date programme.

All letters addressed to W. PINDER, Windridge Cottage, Castle Croft, Finchfield, near Wolverhampton.

JAMES A. POWELL,
First-class Jockey Act Rider.
WANTED Known, at liberty from November on, with a nice horse and fine appearance. Address, Circus, Norbeck, Christiania, Norway.

MUSICIANS WANTED.

WANTED,
A MUSICAL DIRECTOR
FOR
EMINENT WEST-END PRODUCTION AT WELL-KNOWN THEATRE.
APPLY,
ALBERT DE COURVILLE ENTERPRISES, LTD.,
32, SHAFTESBURY-AVENUE, W.1.

WANTED, Violinist-Conductors for Provincial Theatres; only those used to high standard of orchestral music and fully experienced in cinematograph work need apply; audition essential; state full particulars. All applications must be marked Violin Conductor, and addressed to DIRECTOR OF MUSIC, P.C.T., Ltd., 199, Piccadilly, W.

WANTED, Rep. Violinist and Drummer for Cinema. Write, terms, Box 72, "The Era."

WANTED, lady Violiniste-Leader, and 'Celliste, for South Coast Hotel; live in; full experience. Particulars to Box 61, "The Era."

WANTED, first-class Leader-Violinist. Apply, MUSICAL DIRECTOR, Blue Hall, Islington, from 3.15.

WANTED, First Violin-Leader; no fitting. 'Cello, and Orchestral Pianist; N. London cinema; no Sundays; gents. only. State terms, Box 827, "The Era."

WANTED, brilliant expd. Violin-Leader, male, Cinema Orch.; mats. and evenings. State age, full qualifications, salary required, and when can open, to A. L. WARD, 2, Richmond-ave., Sedgley Park, Manchester.

WANTED, first-class Leader for seaside cinema; no fitting; open Monday. Audition to-day, 1 o'clock, 146, Wardour-street, London, W.1.

WANTED, Leader for cinema. Terms, &c., to W. BUCKLER, L.R.A.M., 39, Brockill-crescent, Brockley, S.E.4.

WANTED, dep. Violinist, exp., for eight evenings, com. Sept. 20. Apply, 2.30 Thursday, STAR KINEMA, Wandsworth Bridge-road, Fulham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Autumn term now starting. Call for free audition and advice, any morning, 10-1 o'clock.

Opportunity for Drummers to practise with orchestra. Drums provided.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, good Violinist and 'Cellist, 4 hours daily, picture house, Yorkshire Spa. Apply, stating salary, experience, &c., Box 837, "The Era."

MUNICIPAL ORCHESTRA, BATH.
WANTED, for winter season, opening Oct. 7, two Violins; one to double Piano when necessary; must be thoroughly experienced in symphony, high-class concert programmes, or chamber music; 24 hours weekly; no Sundays. Terms, experience, age, and references, to JAN HURST, Mus. Dir., Victoria Pier, Blackpool.

WANTED, competent Violinist and Pianist for Cinema; permanent. Terms and refs. to The CINEMA, Kilkenny, Ireland.

WANTED, Violinist for Dance Band just forming; audition necessary. Box 821, "The Era."

WANTED, good Violinist to deputise for one week at Windsor (cinema), Sept. 22 to Sept. 27; 6 evenings and 3 matinées. State terms to BULL, Windsor Cinema, Peascod-st., Windsor, Berks.

WANTED, Violinist, experienced varieties and pictures (evenings). Full pars., terms and refs. to MANAGER, Palace, Neath.

WANTED, First Violinist; cinema; one used to variety and pictures essential. Apply, EMPIRE KINEMA, Ilford, E.

THE PALACE, BLACKPOOL.
WANTED, Second Cornet; varieties; permanent; must be fully experienced and capable of taking Solo Cornet. State age and full particulars to F. H. JEPSON, Musical Director.

WANTED, experienced Cornet, used to revues, &c.; M.U. terms; open Sept. 29. SYDNEY MOUNTFORD, Hippodrome, Stockport.

WANTED, first-class Cornet and Trombone; permanency; afternoons and evenings. Audition to-day at 3. Apply, M. D., Globe Electric, 59/61, Old Kent-road, S.E.1.

WANTED, Euphonium to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Aliwal Barracks, Tidworth.

QUEEN'S THEATRE, CASTLEFORD, YORKS.
WANTED, good Double Bass; M.U. Age, refs., and when can open, to F. MAYO, Mus. Dir.

WANTED, immediately, lady Saxophones, Trumpets, Trombone, and Piano; used to high-class dance work. Write, Box 71, "The Era."

WANTED, thor. exp. lady 'Celliste, for two weeks, commencing Sept. 20, Cliftonville, Margate; hotel and café. BODEN, 12, Ethelbert-road, Cliftonville, Margate.

WANTED, first-class Solo 'Cellist, gent., and also Orchestral Mustel Organist for Cinema; must be tip-top, otherwise useless; audition to-day, Wednesday, at 11 a.m. Apply, LOUIS VOSS, Musical Director, Shepherd's Bush Palladium.

WANTED, 'Cellist, must be thoroughly experienced; good tone essential; evenings only; permanency to suitable man. Terms and ref. to MANAGER, Victory Palace, Parkstone, Bournemouth.

PAVILION THEATRE, SOUTHPORT.
WANTED, to open Monday next, a good 'Cellist; must have first-class experience with variety and revue; copies only of references, and be a member of M.U. Apply, MANAGER.

WANTED, open Oct. 6, 'Cellist and Drummer; all effects; high-class cinema; small town, West England. Full particulars exp., salary, Box 55, "The Era."

WANTED, thoroughly experienced Orchestral Organist (reed), combine Relief Pianist, for seaside; open Monday. Audition to-day, 12 o'clock, 146, Wardour-street, London, W.1.

WANTED, young male for American Organ, cinema, 6 evenings, 1 mat.; able to relieve piano; £2 10s.; perm.; audition Wed., 11 a.m.-12.30. M.D., Castle Cinema, Brooksby's-walk, Homerton, E.9.

WANTED, first-class expd. Organist (Reed), Cinema Orch; £4 per week; evenings only. State age, &c., to A. L. WARD, 2, Richmond-ave., Sedgley Park, Manchester.

WANTED, a Relief Organist (pipe), for Sunday evenings only. Apply, M. D., Princes Picture House, Kennington Park-road, S.E.

WANTED, first-class Orchestral Pianiste (lady); London hotel; meals provided; £2 10s. weekly to begin. Letters only, S. Z., 18, Hogarth-road, Earl's Court S.W.5.

WANTED, lady Orchestral Pianiste cinema; lowest terms; permanent engt. VIOLINIST, 63, Warren-street Fleetwood.

WANTED, first-class Pianist, thoroughly experienced in cinema work; good library; evenings only. Terms, references, to G. O., 131, Clapham-rd., S.W.9.

WANTED, Piano and 'Cello to join small Orchestra for mutual practice on Friday mornings; S. Norwood district. Apply, Box 835, "The Era."

WANTED, first-class Solo Relief Pianist; must be well up in fitting pictures, otherwise useless; audition to-day, Wednesday, at 2 o'clock. Apply, M.D., West Kensington Super Cinema, West Kensington.

MUSICIANS WANTED.

ALL INSTRUMENTALISTS SHOULD TAKE THE STEPPING STONE TO SUCCESS BY BEGINNING AT ONCE AT THE OLD-ESTABLISHED

ORCHESTRAL TRAINING CENTRE,

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.

WANTED KNOWN.

A COURSE OF ORCHESTRAL TRAINING AND POLISHING-UP WILL PREPARE YOU FOR THE COMING GREAT BOOM IN THE MUSICAL PROFESSION.

OUR INSTRUCTORS ARE PRACTICAL AND PAINSTAKING.

UP-TO-DATE METHODS AND CINEMA ARRANGEMENTS A SPECIALITY.

MUSIC LENT FOR HOME STUDIES.

WE HAVE EVERY FACILITY FOR PLACING YOU INTO A GOOD ENGAGEMENT WHEN PROFICIENT.

FREE AUDITIONS. — Every morning (except Sat.), from 10.30 till 12.30, and on Tues. and Thurs. evening, from 5.30 till 8.30.

EXPERIENCED FULL BANDS, QUARTETTES, TRIOS, and SINGLE MUSICIANS SUPPLIED AT SHORTEST NOTICE.

GOOD DEPUTIES ALWAYS ON HAND.

THE CINEMA BUREAU.

'Phone, Gerrard 1414.

Reg. L.C.C.

WANTED, first-class Pianist; experienced in syncopated dance work and accompanying; good reader essential (Lancs). Age and full particulars, Box 823, "The Era."

WANTED, smart Young Man as Pianist-Entertainer. ASKHAM, Half Moon, York.

WANTED, Pianist, Violinist, and 'Cellist. Apply, The THEATRE, Kilkenny, Ireland.

WANTED, Cinema Pianist; also Violinist. Apply, PARK CINEMA, 1, Plashet-rd., E.13.

EMPIRE THEATRE, SWINDON.
WANTED, PERMANENT EXPERIENCED PIANIST; MUST BE WELL UP IN VARIETY AND REVUES, TO OPEN MONDAY NEXT.
STATE AGE, LOWEST SALARY, LAST TWO REFERENCES, TO
ALFRED MANNERS.

WANTED, first-class Orchestral-Pianist for comfortable seaside engagement; open Monday; audition 12 o'clock to-day, 146, Wardour-street, London, W.1.

WANTED, for Dance Band, first-class Banjoist (double Tenor Sax. or Trombone). Only good men need apply, by letter, to Box 67, "The Era."

WANTED, Drummer (Tymps., Glocks, Effects); cinema; permanent; open Monday. Terms, &c., 6 nights, MATTHEWS, 4, Finnart-street, Greenock, N.B.

WANTED, immediately, first-class Tympanist, with complete fit-up; String D. B. and Orchestral Organist; continuous house. Apply, with references and experience, The REGENT THEATRE, Bradford, Yorks.

WANTED, from Sept. 30 to Oct. 12 (inclusive), first-class Drummer (dance and straight); leading Thanet hotel; fares paid; live in. Audition 11 to 12 a.m., Wednesday (17th), at 113, Herne Hill-road, S.E.24. "Bangers" need not apply. Applicants must bring own kit.

WANTED, good experienced Drummer (Tymps., Bells, and full effects); also good Violinist-Leader, with broad tone and sight reader. State age, experience, and refs. to BINGLEY, 1, Cavendish-st., Grimsby.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Trio with library, Violinist, 'Cellist, Pianist, picture house (North); 4 hours daily. All particulars, Box 836, "The Era."

WANTED, Girl Instrumentalist, brass and wood wind; must be young and able to dance; for touring revue; London applications only. HEARN, Brooklyn Lodge, Barnes Common.

WANTED shortly, to form Syncopated Dance Band, Violin, Banjo, Saxophone, Piano, Drums; must be fully experienced in this work; smart appearance. State age; good readers essential (Lancashire). Full particulars to Box 825, "The Era."

WANTED, Piano, Banjo, Saxophone, Drums, for syncopated dance and lounge work; must be used to this class of work; good readers; good appearance. Full particulars, state age (North), Box 824, "The Era."

WANTED, Men and Boys, Instrumentalists, for Army Staff and Line Bands, Wind, String, and Pianists. Boys age 15 to 18; men, 18 to 25; ex-Service men, maximum 30. Apply particulars, SECRETARY, Military Band Agency, 240, Upper Richmond-road, Putney, S.W.15.

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining E flat Alto Saxophone, flat pitch; 'Cello, combining E flat Alto Saxophone; Clarinet, combining E flat Alto Saxophone; 'Cello, combining Tenor Banjo; Bass, combining Tenor Banjo; Bass, combining Trombone, Flute, E flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders. Messrs. C. W. & F. N. BLACK, Music Directors, 37, Schoollane, Liverpool.

WANTED, musicians. Bassoon, Clarinet, Tenor Trombone, and Bass Players, for Regimental Band, stationed at home. Apply by letter, Box 808, c/o HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

MUSICIANS WANTED.

RODEO, LTD.

WANTED, for Rodeo, Ltd., first-class Musical Conductor to supply a military band of not less than 30 qualified performers. Conditions: Two shows daily, and grand march past when required. All performers uniformed and possess good instruments, with latest effects. Long, comfortable engagement to a reliable man, who must supply what he engages to, and be satisfied to attend solely to his own work as conductor, and not evidence a desire to manage the show. Engagement to commence at Leeds, Monday, Nov. 24, 1924, prior to London season. A good salary will be paid, but fancy prices will not be entertained.
Apply, with fullest particulars and lowest price, in first instance, to MANAGER, Entertainment Dept., Rodeo Offices, Bardon-chambers, Infirmary-street, Leeds.

WANTED, enthusiastic Jazz Musicians only; Sax, Tenor Trombone, Violin, Banjo. Terms, &c., WANE-DALEY, 154, Burdett-road, Bow, E.3.

WANTED, first-class Amateur Instrumentalists to train for Cinema Orchestras; low inclusive fee; thorough practical tuition under well-known London Cinema Musical Director. Call or write, MANAGER, The London Orchestral Concert, and Variety Agency, 145, Wardour-street, W.1.

WANTED, AT ONCE, CORNET, TROMBONE, E FLAT BASS, AND SAXOPHONE PLAYERS. INSTRUMENTS PROVIDED. FOR REVUE TOUR. MUST BE YOUNG AND STEADY. FULL PARTICULARS, LEO CUD, 43, DANEVILLE-RD., CAMBERWELL, S.E.5.

WANTED, YOUTHS (16 TO 20) WITH KNOWLEDGE OF ORCHESTRATING, TO COMMUNICATE WITH MACKEY & LOWRY, LTD., 17, OXENDEN-ST., HAYMARKET, S.W.1. LETTERS ONLY.

WANTED, first-class Leader (with library), Repetiteur, 'Cellist, and String Bass, for Atlantic liner sailing from Southampton; status of musician, cabin passenger; no uniform worn or ship's articles signed. Also 'Cellist or String Bass for a voyage to Hamburg and back, sailing this evening or to-morrow morning. 'Cellist also required to sail from Glasgow on Friday, 19th inst. Evening dress essential. Wanted also, smart young Conductor for musical comedy; tour; £7 per week; must be able to compose. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, musicians, used to jazz dance work; Violin, Cornet, Saxophone, Banjo, Drummer; three nights a week; no professionals. W. F. HURNDALL, King's Hall, London-road, S.E.1. 'Phone, Brixton 1022.

WANTED Known. Est. 1890.
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MUSICIANS' WANTS.

WANTED Known, Solo 'Cellist, Mus. Dir., at liberty for cinema engagement; fine library; expert fitting and high-class programmes. Address, Box 815, "The Era."

WANTED, Engagement by Mus. Dir. (Piano); thoroughly experienced; arrange, compose; references. Box 832, "The Era."

WANTED, Joint Engt. by first-class Violin-Leader (M.D.), brilliant performer, and a really first-class Lady 'Cellist; first-class experience in all class work; audition arranged, or can be heard playing. Box 60, "The Era."

WANTED, Engagement by Mus. Dir., Violin or Piano; just concluding highly successful season; at liberty Sept. 29; cinema, café, hotel; large library; excellent refs. WALTER ALMGILL, L.R.A.M., Mus. Dir., Pavilion, Ilfracombe.

WANTED, by Mus. Dir., Engt., mus. com., revue, varieties; permanent or tour; baton (piano), composer, arranger. C. E. HOWELLS, "The Archery," Bathurst-street, Hyde Park, W.2.

MUSICIANS' WANTS.

WANTED, by Mus. Dir. (Violin), Engagement, cinema; big library; tip-top fitting; smart appearance; highly recommended; town or seaside. VIOLINIST, 14, Ennis-rd., Finsbury Park.

WANTED Known, Lady Pianiste-Conductress, vacant Sept. 22; library; pictures only; references. HOWARD, Norden Villa, Heath-road, Leighton Buzzard.

WANTED, Engagement by Conductor; thor. exp.; harmonising and arranging, &c.; young and smart appearance. CONDUCTOR, 326, High-rd., Leytonstone, E.11.

WANTED, by Piano-Conductor, change; library 5,000 sets; 18 years' ex.; pic. and var.; own orch. if required. Box 393, "The Era."

WANTED Known, Mus.Bac., A.R.C.O., Pianist-Organist-Conductor; composer, arranger; exper. variety, stage, cinema and synco. orch. EWEN, Avondale, 73, Sternhold-avenue, S.W.2.

WANTED, Engt., MR. J. HORTON, Conductor-Pianist; long experience. 25, Haworth-st., Bolton.

WANTED, engagement by young lady Repet.; good reader; terms moderate. Wire or write, VIOLINISTE, London Orchestral Agency, 145, Wardour-street, London, W.1. Gerrard 4107.

WANTED, engt. by Rep. Violiniste; five years cinema exp. 75, Summerley-street, Finsbury Park, S.W.

WANTED Known, Repetiteur, first-class cinema exp., at liberty. Apply, VIOLINISTE, 34, Clifford-gardens, Harlesden, N.W.10.

WANTED, engagement as Repet. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.C., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engt. by first-class Rep. or First Violinist; experienced and reliable; London only. S. C., Box 830, "The Era."

WANTED, Engt. by smart Violinist-Repet.; cinema or dance orchestra. VIOLINIST, 30, King Edward-road, Maidstone.

WANTED, engt. by Rep. Violinist (gent.); cinema; experienced; ex. refs. Box 54, "The Era."

WANTED, Engagement, 1st Violin-Repet.; present engagement 2 years; young and good worker; vacant immediately. COPE, Tower Cinema, Skegness.

WANTED Known, first-class lady Leader-Violiniste, at lib.; good lib.; own orchestra if desired; will dep. short notice. VIOLINISTE, 51, Church-st., Camberwell, S.E. Hop 5572.

WANTED, engt. as Leader or Rep. by young, smart lady Violiniste; fully exp. any bus.; excellent reference. IDY, 5, Vine-street, Clerkenwell-road, E.C.

WANTED Known,
good Violinist-Leader,
free for engagements.
Good references.

JEAN ELL,
69, Promenade, Bridlington.

WANTED Known, Engt., Violiniste-Leader and Pianist (2) or Trio (Violin, Piano, and 'Cello); fully experienced; hotel, café, or cinema; large up-to-date library over 2,000; at liberty, after successful season at Whitby. Reasonable terms to HAMILTON, 41, Woodview, Bradford, Yorks.

WANTED, engt. by first-class Violinist-Leader; brilliant soloist; fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED, engagement by Leader; variety; absolutely safe; London only. Box 840, "The Era."

WANTED, Engt. by Leader, Repet., or Deputy; gent.; experience solid and genuine; reliability guaranteed; cinema, London dis.; library unlimited; competent and energetic; trio or more if required; state requirements; terms mod. W. S., 42, Constance-road, E. Dulwich, S.E.22.

WANTED, Engagement, immediately, as Leader or Repet.; any bus.; brilliant violinist; big experience.
VIOLINIST,
170, Marylebone-road, N.W.1.

WANTED, Engt. by Leader-Violinist or M.D.; tip-top performer; any bus.; good refs., Press notices, &c.; permanency. First-class offers M. D., 67, Whateley-road, Handsworth, Birmingham.

WANTED, Engt. by brilliant Violinist, Leader or M.D.; good refs., Press notices; perm.; good worker. First-class offers to M.D., 19, Lyell-st., Scarborough, Yorks.

WANTED, Engagement, Violinist-Leader or Repet.; experienced any bus.; age 32; first-class refs.
MILLER, 131, Poulton-rd., Fleetwood.

WANTED, ENGAGEMENT, FIRST-CLASS LEADER (VIOLIN); ANY BUS. (VARIETIES PREFERRED); JUST CONCLUDED SEASON ENGAGEMENT. JAS. WHITE, 64, MONKS-ROAD, EXETER.

WANTED, Engt. by first-class Violinist-Leader, Café, Hotel, or Cinema; exp. any business; can start immed. ROSSI, 81, Marylands-rd., Maida Vale, W.9.

WANTED, by first-class experienced Violinist (Leader) desiring change, position in London cinema; audition any afternoon. Apply, VIOLINIST, 9, Caversham-rd., Kentish Town, N.W.

WANTED Known, Leader-Violinist, with fine powerful tone; young showman; can memorise; experienced jazz and straight; would join superior combination; at liberty to open immediately. All comrs., GENE LOUIS, 30, Sidney-st., London, E.1.

WANTED, ENGT. BY FIRST-CLASS VIOLINISTE, ANY BUS.; DISENGAGED SEPT. 28. WRITE, LADY VIOLINISTE, SEASON ORCHESTRA, ILFRACOMBE.

WANTED, Engt. by good, experienced Violinist; would join Pianiste and 'Celliste, with view to hotel, café, or cinema engagement; or separately; N. Wales preferred. MME. MONA ALSTON-STEWART, Hyfryle, Glan Conway, N. Wales.

WANTED, by lady Violiniste, Engt.; Rep. or 2nd; hotel, dance orches. or café. Box 679. "The Era."

WANTED, by first-class Solo Violiniste and Leader, re-engagement in hotel; with or without own Trio or Quartette (ladies); splendid repertoire; Press notices, &c. Letters only. LEADER, c/o Miss Jackson, 645, Fulham-road, S.W.6.

MUSICIANS' WANTS.

WANTED, ENGT. BY FIRST-CLASS VIOLINISTE, ANY BUS.; DISENGAGED SEPT. 28. WRITE, LADY VIOLINISTE, SEASON ORCHESTRA, ILFRACOMBE.

WANTED, engagement by experienced Violiniste and Pianiste (ladies), in cinema, café, or dance band. Address, V. P., 29, Clark-street, Commercial-road. 'Phone, Ave. 9430.

WANTED, engagement in hotel or cinema by brilliant, well-known Violiniste; experienced all lines. 37, Jamaica-street, E.1.

WANTED Known, Violiniste (21) requires cinema exp.; expenses. 205, Warham-street, S.E.5.

WANTED Known, first-class Violiniste and Orchestral Pianiste; both thoroughly competent; experienced in cinema work and fitting; absolutely reliable; splendid library; highest references; evenings only; London. None but good offers entertained. Write, PLAYERS, 197a, Latchmere-road, S.W.11.

WANTED Known, lady Violinist, disengaged; fine repertoire; capable of lead; thoroughly experienced; terms moderate for permanency. 10, Mona-st., Douglas, Isle-of-Man.

WANTED, Engagement by Violiniste; thoroughly experienced musical comedy, variety or pictures; late leader, L.T.V. and Syndicate Halls; highest references. MABEL HOWELLS, Archery, 4, Bathurst-st., Hyde Park, W.2.

WANTED Known, disengaged, Violin, doubling Banjoline and Saxophone, with latest London and New York library. 14, York-street, Baker-street, W.1.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), Engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, by Violinist and Pianist (young), Joint Engagement in small cinema, café, or dances; splendid library; terms moderate. Apply, VIOLINIST, 37, Nightingale-road, Southsea, Portsmouth.

WANTED, Engt., 1st Violin, Leader or Reptr.; long experience cinema, variety, café &c. VIOLINIST, 24, Waterloo-road, S.E.1.

WANTED, engagement as Violin or Viola; any bus. KIRKMAN, 7, Chambers-street, Belfast. Write or wire.

WANTED, Cinema Engt. by thor. exp. Violinist; splendid library; reasonable terms for good engt.; open Monday; managers wanting conscientious worker write. 41, Maidstone-street, Bradford, Yorks.

WANTED Known, Violinist and Pianist, experienced, open Dance Engagements; would join band; town. Box 828, "The Era."

WANTED, engt. by Violinist, young, smart appearance; plenty of dance experience; evenings only. H. W., 80, Grayshott-road, S.W.11.

WANTED, engagements by first-class Dance Violinist; experienced. Write, S. H., Western Hall, Montagu-road, Edmonton, N.18.

WANTED, by experienced Violinist, Engagement; jazz or straight. C. B., 13, Bonchurch-road, W.12. Park 2515.

WANTED, Engt. by Violinist in cinema; large library; provide trio or more. Box 59, "The Era."

WANTED, by experienced Violinist (gent.), Engagement in good cinema; good references and good instrument; South preferred. VIOLINIST, 67, Coniston-road, Earlsdon, Coventry.

WANTED, by dance Violinist, young, smart, odd engts.; also could supply music or band if required.
D. W., 13, Dagnan-road, Balham, S.W.12.

WANTED, Engagement by thor. expd. all-round Violinist; highest refs.; London or near. Good offers, Box 818, "The Era."

WANTED Known, Cinema or Dance Orch.-Violinist; full tone, experienced dance and straight; would accept engagement; permanent or otherwise. 28, Waltheof-ave., N.17.

WANTED, by brilliant, experienced, young Violinist, just finished season, re-engt.; cinema or Palais de Danse. Accept £2. Box 56 "The Era."

WANTED, by young male Violinist and Pianist, joint re-engt.; cinema or hotel in or near London; Cellist or augment if req.; good tone and fitting; exp. in cinema. Moderate salary. Audition please write, 26, Dorchester-grove, Chiswick.

WANTED, by smart, young, first-class Dance Violinist, odd nights, or join band, with engagements London only. Wire at once, ALEX. MORRIS, 92, Highroad, W.4.

WANTED, Engt. by exp. Violinist. Address, VIOLINIST, 8, Stanley-road, Manor Park, London, E.12.

WANTED Known, exp. Violinist, open for engagements; would deputise. 2, County-grove, Camberwell, S.E.5.

WANTED, Engagement by experienced Violin and Trumpet; straight or jazz. C. L. RYAN, 3, Scott Ellis-gds., London, N.W.8.

WANTED, re-engt. by reliable French Horn; experienced all lines; highest refs.; anywhere. Write or wire, HORNIST, 100, Hugh-gardens, Benwell, Newcastle.

WANTED, Engt. by good Trumpet Player; straight or jazz. Apply, TRUMPET, Strand Cinema, Southend.

WANTED, by French Horn, Engt.; perm. or tour; combining cornet ex. refs. Apply, PETERS, 22, Laburnum-street, Blackpool, Lancs.

WANTED, by French Horn, Engagement; permanent; good ref. Full particulars, apply R. MANNING, 21 Bygrave-road, Baldock, Herts.

WANTED, engagement by experienced Trumpet and Cornet; disengaged Sept. 28; straight or Jazz. Box 781, "The Era."

WANTED Known, Musical Director is anxious to recommend excellent Solo Cornet, who has played for him 15 years. W. R. HUNN, 105, Regent-road, Gt. Yarmouth.

WANTED, by Trumpet or Solo Cornet, Winter Engagement; town, provinces, or seaside; fully experienced all business; now concluding fourth season Municipal Orchestra. MORGAN, 13, Brookfield-place, Ilfracombe, Devon.

WANTED, by first-class Trumpet, double Banjo, Re-engagement in good dance band; evenings; London. TRUMPET, 13, Balcombe-street, Dorset-square, N.W.

WANTED Known, Trumpet and Cornet (late West Pier Orch., Brighton); at liberty Sept. 29. Offers to "TRUMPET," Pavilion Gardens Orchestra, Buxton.

MUSICIANS' WANTS.

WANTED, Engagement by Solo Clarinet; tnor. exp. any bus.; any pitch; disengaged Sept. 22. CLART., 41, Salterton-road, Holloway.

WANTED, Engagement, Clarinet, good tone; experienced all business; City only or near. Box 51, "The Era."

WANTED, by first-class Clarinet, flat pitch, also E-flat Alto Sax., per., or will dep.; any bus. CLARINET, 109, Dalmain-road, Forest Hill, S.E.23.

WANTED, engagement by Solo Clart.; thor. exp.; both pitches; splendid references; would deputise. CLART., 40, St. Paul's-street, Islington.

WANTED Known.
At liberty, thoroughly experienced Clarinettist.
Any business.
Good offers only.

LYNCH,
Alhambra, Rhyl, Wales.

WANTED, Engagement by experienced Lady Double Bass Player; disengaged end of September. Address, MISS SYBIL MILLER, at Mrs. Parkers, Wortley House, 38, North-street, Worthing.

WANTED, Engagement by Lady Double Bass; all experience; good tone; hard worker. BASSISTE, 10, Manorplace, Paddington.

WANTED KNOWN, BY FIRST-CLASS DOUBLE BASS, SUNDAY ENGT.; WELL UP IN TAVAN, &c. APPLY, BOX 834, "THE ERA."

WANTED Known, W. H. LYONS, Bassoon, sharp or flat pitch, Municipal Military Band, Bournemouth (late Carl Rosa Opera Co.), at liberty Sept. 27. London address, 70, Waterford-road, Fulham, S.W.6. Telephone No.: Kensington 2812.

WANTED, Engagement by Trombone, doubling String Bass. W. E. DAVIS, 69, Wylds-lane, Worcester.

WANTED, Engagement by Trombonist; any business; audition if required. GORDON, 26, North-street, Charlton, S.E.7.

WANTED, Engagements by MISS VIOLA FANFIELD (Saxophone Virtuoso), for dance work; good tone, showmanship, and singer; just concluded a 3 months' summer season in Bangor, Ireland, with Mona Cooke's "5 Rag-a-Jazz Girls." All communications, 72, Islip-street, Kentish Town, N.W.5.

WANTED, engt., first-class Sousaphonist, doubling String Bass; age 35; lib. Sept. 28; good offers only. BASSO, 117, Anfield-road, Anfield, Liverpool.

WANTED, Engts. by E-flat Sax.; dances, hotels, &c.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury.

WANTED, Engt. by Jazz Saxophonist, E flat Alto and E flat Baritone, requires change (dance); young, smart, and willing travel. Box 819, "The Era."

WANTED, Engagement, anywhere, by first-class Solo Saxophone and Clarinettist, either pitch; disengaged Monday next; touring preferred; jazz or straight. Write, A. HOLBROOKE, Britannia Pier, Yarmouth.

WANTED, engagements by E flat Saxophone soloist. Box 57, "The Era."

WANTED Known, reliable Saxophonist, E flat alto; high and low pitched instruments; good reader; finishing Blackpool season Sept. 20. 19, Cookson-street, Blackpool.

WANTED Known, Saxophonist, E-flat alto, wants odd Evening Engagements; London; good reader; refined. 14a, Dorset-mansions, Lillie-road, Fulham.

WANTED, by experienced 'Celliste, engt. in café, hotel, or cinema. C/o MISS SMITH-GOOD, 26, Castle-crescent, Kendal, Westmorland.

WANTED Known, experienced 'Celliste at liberty; deputising or permanency.
MISS M., c/o Potter, 46a, Philbeach-gardens, Earl's Court.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, by first-class 'Celliste, Engagement, cinema or hotel; at liberty Sept. 29. Letters to 'CELLISTE, Prospect Hotel, Harrogate.

WANTED, by experienced 'Celliste, Deputising or Café or Hotel Engagement. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, Engagement by 'Cellist, lady, thoroughly experienced; anywhere. 35, Springfield-road, Brighton.

WANTED, by experienced 'Celliste, Engt. in hotel, café, or cinema; good offers only. Reply, Box 829, "The Era."

WANTED Known, 'Cellist seeks Engagement; moderate salary to gain experience. S. G., 66, Speke-road, S.W.11.

WANTED Known, first-class 'Cellist at liberty; exceptional ability and great experience. Address, Box 831, "The Era."

WANTED, Engagement, any bus., by Solo and Orchestral 'Cellist; at lib. Sept. 15. 15, Upper Well-street, Coventry.

WANTED, Engagement by first-class 'Cellist; good tone and technique; any business. Address, TAYLOR, 30, Spa-terrace, Slaithwaite, near Huddersfield.

WANTED, engt. as experienced 'Cellist, to open Sept. 29; 15 years in cinema work. 'CELLIST, 36, Beach-street, Bare, Morecambe, Lancs.

WANTED, engagement by 'Cellist. Wire or write, 'CELLIST, London Orchestral Agency, 145, Wardour-street, London, W.1. Gerrard 4107.

WANTED, by experienced 'Cellist, gent., good engt.; any business. Write, 'CELLIST, 260, Ladbroke-grove, North Kensington, W.10.

WANTED, engt., Viola; thoroughly experienced player; disengaged Oct. 6. EVA MACARA, Pier Orchestra, St. Anne's-on-Sea.

WANTED, engt. by Viola, experienced England and America; symphony, opera, and cinema. E. B., 1, Baltic-house, Church-road, S.W.2.

WANTED, by Viola Player, 17 years' exp., theatre and variety; reliable; any bus. Apply, VIOLA, 44, High-street, Cheadle, Stoke-on-Trent.

WANTED, by Oboe and Cor-Ang.; late London, Brighton and Bath Symphony Orches.; Engt., any bus.; could double Violin; at lib. Oct. 6. SIMMONS, Victoria Pier, Blackpool.

MUSICIANS' WANTS.

WANTED KNOWN, AT LIBERTY, THOROUGHLY EXPERIENCED LADY FLUTE, PIC., AND SAXOPHONE; A YOUNG, BRILLIANT ARTIST; ANY BUSINESS; CAPABLE OF LEAD. WRITE, BOX 65, "THE ERA."

WANTED Known, SYBIL GILBERT, Flautiste, free Sept. 21; any business; present playing Dorothy Café, Weymouth.

WANTED, by Flautist, Engagement; experienced cinema and concert work; high pitch. W. OGDEN, 44, Malton-street, Coppice, Oldham.

WANTED Known, Flautist, at liberty Sept. 28. Only good offers. Add., FLAUTIST, Pavilion, Rhyl, N. Wales.

WANTED, by Flautist, finished season Droitwich Spa Orch., new Grand Pier Theatre, W.-S.-M., Engt. after Oct. 4; ex. refs.; good offers only. FLAUTIST, 6, Quantock-road, Weston-super-Mare.

WANTED, Engt. at once by Flautist; piccolo soloist; exc. refs.; sharp and low pitch; terms £2 10s. Box 52, "The Era."

WANTED Known, Flute and Piccolo, disengaged Sept. 21, open for Dance, cinema or café work anywhere. Letters, MORRIS, Flute and Piccolo, Britannia Pier, Gt. Yarmouth.

WANTED, good Engt. by first-class Flautist; exp. and reliable; young and smart; combine good E-flat Alto Sax. FLAUTIST, c/o 24, Lower Cliff-road, Gorleston-on-Sea, Suffolk.

WANTED, engt. by Orchestral Organiste, disengaged Sept. 20; exp. any Organ excepting Pipe. Appointment mornings. 119, Bedford-road, Clapham.

WANTED, engt. by Orches. Organiste or Relief Pianiste; six years' cinema experience. 41a, Stapleton-road, Upper Tooting, S.W.

WANTED, by experienced cinema Relief Pipe Organ, odd days, deputising. LOTTIE MILLS, 33, Albany-street, Regent's Park. Museum 1194.

WANTED, an Engagement by Organist; Mustel. E. ROSE, 5, Tolmers-square, Euston, N.W.

WANTED Known, Organist, Pipe and Mustel, open to deputise. Box 841, "The Era."

WANTED, by Organist (Orch.) and Pianist (gent.); first-class experience; town or country; vacant; any business; age 29 years; read other parts where S.O. ORGANIST, 35, Florence-road, N.4.

WANTED Known, Organist (reed), Orchestral, disengaged; would deputise. GRIFFITHS, 19, Pigott-street, Limehouse, E.14.

WANTED, Engagement by Orchestral and Solo Organist and Pianist. ORGANIST, 54, King-street, Egremont, Liverpool.

WANTED, by Orchestral Organist (male), Empire; small sal. for further exp.; London district; deputise. 24, Elmgrove, Hammersmith, W. 6.

WANTED, position by good Solo and Orchestral-Organist (pipe or reed); vacant Sept. 22. Write, ORGANIST, 21, Fermor-road, Forest Hill, S.E.23.

WANTED, by Pianist, A.R.C.M.; highest refs.; up to date; engagement in London. MISS EVETTS, 8, Bayham-road, Sevenoaks. 'Phone 121.

WANTED, engt., Orchestral Pianiste; 9 years' London exp.; cinema or any bus. PIANISTE, 21, Granville-street, Swindon.

WANTED, by thor. exp. Orchestral Pianiste; any dis. 131, Haslingden Old-road, Rawtenstall, Lancs.

WANTED, engagement by first-class Orchestral Pianiste. Wire or write PIANISTE, London Orchestral Agency 145 Wardour-street, London, W.1. Gerrard 4107.

WANTED, Engt. by Orchestral Pianiste and Violiniste (young); café or hotel; both fully experienced. VIOLINISTE, 2, Quantock-road, Weston-super-Mare.

WANTED, Engt. or Deputising, exp. Orches.-Pianiste; also Accomp. L. H., 132, Oakwood-court, W.14. 'Phone, Park 2569.

WANTED, Engt. by Orches.-Pianiste, can open Sept. 29; expd. all lines; quick sight reader. PIANISTE, 10, Myddelton-sq., N.

WANTED, by brilliant Relief Pianiste; expert fitter; 15 years' London experience; perm. or dep. McNEIL, 161, Ledbury-road, Bayswater.

WANTED, deputising or permanency by thoroughly reliable and experienced Organiste-Relief Pianiste; good sight reader. Box 69, "The Era."

WANTED Known, experienced Orch. Pianiste-Organiste (lady) disengaged. 28, Vant-road, Tooting, S.W.17.

WANTED Known, Pianiste-Organiste, dis. Sept. 22, Orch. or Relief; would deputise. L. D., Box 833, "The Era."

WANTED, by Pianiste, solo and orchestral, engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stannope-terrace N.W.1.

WANTED, engt., young lady Pianiste; jazz or straight; prepossessing appearance. 'Phone, Hammersmith 2886. 78, Church-road, Barnes.

WANTED Engagement by Pianiste; exp. cinema. Write, WINIFRED WINGATE, 38, High-street, Kingsland, N.E.

WANTED Known, Pianiste (A.R.C.M.), orchestral or solo, disengaged Sept. 22; cinema or theatre, London. MISS EVETTS, 47, Cambrian-road, Aberystwyth.

WANTED Known, Picture Pianiste, experienced, good sight reader, disengaged. STUART, 252, Portsdown-road, Maida Vale, W.9.

WANTED, by Pianiste to join Violinist and 'Cellist, ladies, with view to engagements. Box 786, "The Era."

WANTED Known, lady Solo or Relief Pianiste, at liberty. GRAY, 126, Kennington Park-road, S.E.

WANTED, ENGAGEMENT BY THOR. EXP. ORCH. PIANISTE; GOOD SIGHT RDR.; ANY DIST. OLIVE, 58, CLARENCE-ROAD, E.5.

WANTED Known, Pianiste, just disengaged; open for cinema or dance work; experienced; would deputise. A., 2, St. Thomas-square, Hackney.

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for deputising (London) at short notice. Any evening except Sunday. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED, by lady Pianiste and gent. Banjoïnist, doubling alto Sax., engagement with band or by selves; augment with extra musicians; just the thing for small parties, dances, &c. LANCASTER, 21, Brassey square, S.W.11. Lat... mere 4819.

MUSICIANS' WANTS.

WANTED, Engagement by young Relief Pianist; exp.; North London preferred. MISS OAKLEY, 25, Nightingal-lane, Hornsey.

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BIRTHS, MARRIAGES, & DEATHS.

IN MEMORIAM.

KEEGAN.—In loving memory of Charlotte Elizabeth Keegan (Mrs. Joe Elvin), who passed away Sept. 18, 1916. Never forgotten by her loving husband, Joe. Sleep on, dear Lot.

STRATTON.—In memory of my dear old playmate, Eugene Stratton, who passed away Sept. 15, 1918. Always remembered by his sincere friend, Joe Elvin.

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under the direction of ALFRED WAREING.

It has come to our knowledge that the management of the Northern Theatres Co. is inserting in some of its contracts a clause barring Companies from visiting this Theatre until three months after visiting Halifax. We therefore give notice that we propose to insert in future contracts a similar clause which will remain in force so long as the Northern Theatres continue their present policy.

For the Directors of Theatre Royal, Huddersfield.
Sept. 16, 1924. ALFRED WAREING.

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LONDON COLLEGE OF MUSIC.

The following is a list of London College of Music students who were successful at the examinations held in April and July:—

Teachers' Diploma:—Singing, Gladys Spencer. Licentiate Diploma:—Singing, Lillian Dear, Ruby M. Staplehurst, Elspeth Ayers; Pianoforte, Mary A. Magenity, Arthur Russell, Rose A. Stocks, Leslie W. Stevens; Violin, George Melachrino. Associate Diploma:—Pianoforte, Rachel Bernard, Irene Pratley, Doris Steinfield, Lilian M. Thomas, Gladys Dawton, Maud A. Bevitt, Mabel O. Devereux, Richard P. Fentiman; Singing, Denis Lockie, Elsie Edwards, Winifred Brown, Dorothy Smith, Agnes Packham, Ruby Staplehurst; Violin, Paul O. Cornu; Elocution, Florence Liffen, Emily Dunn, Winifred Hudson. Associate in Music (A. Mus. L.C.M.):—George C. Scull. Advanced Senior Section:—Pianoforte, Ethel B. Sadler, Lilian Winkley, Marjorie Audrie, Winifred Howe, Thomas E. Salisbury; Singing, Mrs. Clara Tinsley; Violin, Gladys P. Thorne, Alice Babayan, Blanche Schwartz. Senior Section:—Pianoforte, Horace A. Sanders, Jessie Levy, May E. Ketley, Phyllis Smith, Laura E. Lavender, Bertram J. Clark, Nellie C. McCartney, Florence Walker, Lorna J. Hare, Sidney Billin, Agnes Batty, Gilbert Dare, Ruby M. Holman, Elsie Sydenham, Frank Groom; Singing, Mrs. Clara Tinsley; Violin, Arthur Baker, Alice Babayan, Blanche Schwartz; Elocution, Lilian Abrahamson, Stanley Brown, Enid Keele. Advanced Intermediate Section:—Pianoforte, Than Tin Lwin, Janet Greenblatt, Robert Pawsey, Bertram Clark, Edith Fowler, Julia Dimsdale. Intermediate Section:—Pianoforte, Arthur Croney, William Schulz, Soloman Kleiman, Mrs. Florence Duprée, Edith Swift; Singing, Grace A. Green; Elocution, Ethel R. Stewart, Agnes Scott, Elsie Roberts; Violoncello, Leah Gilchrist; Violin, Isabel Brown. Elementary Section:—Pianoforte, Edward W. Kenrick, Ernest Rous, Gertrude Collins, Dominic Quaranta; Violin, Florence Worrall, David Citron, Lily Cohen; Organ, Herbert Heady. Primary Section:—Pianoforte, Adolph Ferdman. Theory of Music:—Senior Honours Section.—Mrs. Florence Duprée, Ralph Smith. Senior Section:—Julia M. Dimsdale, Ruby M. Staplehurst. Intermediate Section:—May E. Ketley, Louis Shifreen, Dora E. Hopkins, Ruby M. Staplehurst. Junior Honours Section:—Edward M. Taylor. Junior Section:—Ivy R. Berners, Florence Worrall. Elementary Section:—Than Tin Lwin.

THE STAGE DISPUTE.

(*Continued from page* 1).

permanent staff, and acts himself with his own company, which is the true meaning of the word actor-manager, it was his duty to stand up for his brother and sister artists who were only grown up children in a high chair!

Miss Eva Moore.

Miss Eva Moore, in a speech at the conclusion of Monday's performance of "Mary, Mary, Quite Contrary," at the Royal Artillery Theatre, Woolwich, referred to her recent experiences at Huddersfield, and added that, although she had had a rather arduous time, she intended to play "under every circumstance."

Miss Moore has issued a writ for alleged libel against the A.A., as a result of a circular distributed by the Association in Huddersfield, and she is applying in the High Court for a perpetual injunction.

TO THE EDITOR OF "THE ERA."

Sir,—In view of the misapprehension which has arisen with regard to the proposed new Guild contract, it should be clearly stated that the contract will require ratification by the permanent Council of the Artists' Section, which is now being elected, before it becomes operative. In the meantime, any comments or criticisms by members of the profession will be welcomed and given every consideration.—Yours faithfully

MARTIN SANDS,
Hon. Secretary, Artists' Section.
The Stage Guild, 178, Shaftesbury avenue, W.C.2, Sept. 9, 1924.

AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR CAPE TOWN CORRESPONDENT.)

CAPE TOWN, Aug. 28.—Mr. Thurston Hall and Miss Gladys Webster are enjoying a holiday at the Victoria Falls, prior to producing "Bluebeard's Eighth Wife" in Johannesburg. They sail for Australia some time in October to tour under the direction of Messrs. Williamson—Tait. The Cape Town Repertory Theatre Society occupied the Opera House for a week commencing Aug. 25, staging John Galsworthy's play, "Loyalties." The production was very creditable.

George Ralph, supported by Miss Mercia Swinburne and company, open at the Opera House, Sept. 9, with "The Green Goddess," under the direction of African Theatres, Ltd.

One of the most sensational acts seen at the Tivoli for some time was on the bill for the week commencing Aug. 20. Otago Bill and assistant have an act that is very daring. The assistant climbs to the top of a high framework and puts over some tricks on a bicycle that call for steady nerves. Dolce Cariello sings nicely. Kit and Eddie O'Shea dance well. Gregorio Halevy, vocalist, has a sweet voice, and his numbers are rendered excellently. Videau and Kirby have a comedy skit, "A Double Turn." The act is good, with the lady doing some excellent low comedy work. The dancing is well executed, and with a good stage setting these artists have won a hit. Tom Finglass, the coon delineator, has good songs and style, with a very pleasing voice. Rich and Galvin are clever eccentric dancers.

Week commencing Aug. 27. Vernon Watson, in his impressions of well-known artists, scored a success. His work and make-up are excellent. On his opening night he gave character-studies of Wilkie Bard, Albert Chevalier and Frank Tinney, and each character was cleverly detailed. Victor King, light comedian. Fred Hutchings, comedian, paying a return visit. Les Uniques, cycling act. Videau and Kirby, comedy and dancing; Rich and Galvin, dancers; Kit and Eddie O'Shea, comedy and dancing, complete. The following acts open Sept. 3: Moon and Morris, in comedy act, "After the Opera"; Campbell and Wise, comedy act; Fred Hamilton, vocalist; Harris Family, musical act.

NATAL, DURBAN.—Excellent business is being done at the Criterion, due to the management placing a good programme. Week commencing Aug. 25: Jennie Hartley, comedienne; Moon and Morris, in comedy act, "After the Opera"; O'Brien and Harris, in "The Porter and the Pro."; pictures.

MARITZBURG RINKO. — Week commencing Aug. 25: Howe and Watt, comedy act; Renda Rudd, comedienne; and pictures.

"The Battle."

The Japanese Ambassador has expressed his intention of being present at the Shaftesbury Pavilion to-morrow to see the new W. and F. film, "The Battle," which features the famous Japanese actor, Sessue Hayakawa and his talented wife, Tsuru Aoki.

"The Nervous Wreck" To-night.

"The Nervous Wreck," the successful American farce, is due at the St. James's to-night. The company includes Charles Lawrence, Mary Duncan, William Foran, Albert Andruss, Anne Lee, William Bearwald, J. Elmer Thompson, George Robinson, Curtis Cooksey, and Frank E. Taylor. There are two motor-cars used in the production, and in order to get one of them—a big touring car—on to the stage part of the old 3ft. outer wall has been broken down.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. C. E. Denham; B. M. & Mus. D., Mr. H. Rushworth.—Following the film version of "Alf's Button" comes its stage presentation—quite an inversion of the ordinary order of things. Produced by Messrs. Martin Henry and E. Dagnall, this extravaganza, by W. A. Darlington, exceeds expectations in its presentation, what with its pleasing scenic effects and stage illusions. The irrepressible humour of the British Tommy in the trenches, and the complications which are caused by the magic button, provide a laughable evening. Mr. Tubby Edlin as Pte. Higgins with the button, is just the comedian for the part; and Mr. Ambrose Thorne, as his fellow soldier, Bill Grant, admirably supports him. Miss Joan Clarkson makes an engaging Lady FitzPeter; and Miss Dorothy Monckton as Liz Walker does well. The whole company, indeed, enter into the spirit of the adventure, Mr. Chas. Cullum as Lieut. Allen and Mr. Arthur Pitt as Mustapha, being among the more prominent figures.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. F. Finch; Mus. D., Mr. David Cochrane.—The revue, "Marguerite," presented by A. E. Mills and Alice Maude, is of a novel type, with considerable variety. There are some American turns, and in transatlantic terms, the revue certainly has pep. As a male impersonator Alice Maude appears with acceptable success; and Roland Martin—a local favourite—in the rôle of the fed-up waiter, evokes rounds of applause. Minette, the demon drammer, and the Eight American Girls as a dancing troupe, impart zest to their performance; and a number of other artists also do quite creditably, including Stanley Rose, Daphne Grimshaw, Edna Wilton, Fred Bramwell, &c.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Harry Warburton presents the revue "Shavings," of which he is the author. Joe Lewis figures as the principal comedian, with Gracie Hartington as the dashing leading lady. Strong support is given by Messrs. Jack Ford, Fred Anderson, Bob Barlow, and Fred Francis, while among the ladies are Josie Adams, Dora Hartington, Betty Merson, and Nellie Mervin. The piece has snap, and is attractively staged.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—"Joan All Alone," Mr. Herbert Darnley's show, is attractively presented. Fred Kitchen, in the rôle of the parkkeeper of noble birth is a host in himself, and makes the usual hit. Angela Kealey in the title-rôle is a charming village maiden and future duchess. Daisy James assumes the part of the Mayor's designing daughter with archness, while Fanny Wallace (sister of Nellie) and Robert Layton give effective support. Also deserving mention are Con Clarke, Agnes Marey, H. M. Bradford, and Dudley Mansell, with, of course, W. A James as a good second principal.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Two artists who are experts at the piano-and-I kind of entertainment in different styles appear here this week—Hershel Henlere and Tom Clare. The former gives selections from his own compositions in his customary taking manner, while Tom Clare indulges in humorous songs and confidences which tickle his hearers with delight. That Scottish comedy pair, Naughton and Gold, appear as successful vaudeville performers, and the vivacious Daisy Wood gives an agreeably light comedy turn which is entirely welcome. The Doves as gymnasts, the Californian Poppies in attractive dances, and Smart and Goode as novelty jugglers, complete the bill.

DOUGLAS, ISLE OF MAN.

At the Gaiety, Douglas, Messrs. Tom Walls and Leslie Henson present the farcical comedy "The Rising Generation." The star attraction in the Palace Coliseum is the further appearance of Talbot O'Farrell, whose success last week was so very great. Also Mr. Ronald Frankau presents his "Cabaret Kittens." The cast includes Vera Clark, John Berryman, Cecil Warwick, Leo Conuchi, Esme Francis, Emilie Benfield, and Ronald Frankau.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"Havoc" is here this week being presented by the Daniel Mayer company. Miss Athalie Davis, in her representation of the heartless Violet Derring, is responsible for a clever display of acting, her charm and captivating personality being well suited to the part. Mr. Walter Butler as Lieut. Dick Chapell, and Mr. Douglas Jefferies as Captain Roddy Dunton, are two fine, strong impersonators of these characters. An interesting appearance is that of Miss Eva Albanesi in the rôle of Tessie Dunton.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—This house is living up to its reputation of presenting a succession of eminent artists, and this week Miss Phyllis Neilson-Terry appears in a revival of "Bella Donna." This talented actress submits a fine delineation of the title-rôle. Mr. Frank E. Petley as Dr. Isaacson, Mr. Edward Cooper as Baroudi, and Mr. Francis Roberts as Nigel Armine, are each responsible for capital expositions, the remainder of the company being well up to standard.

EMPIRE.—A. M., Mr. C. T. Hutchison.—A strong variety programme here this week includes the popular Welsh prima donna, Miss Sybil Vane; Miss Mona Vivian, the successful revue girl, in a new repertoire; Jay Whidden, the versatile violinist, entertainer, and composer; Harry Herbert, St. Juste and Higgins, Eddie Gray, and the Gladiators.

GLASGOW.

THEATRE ROYAL.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—Mr. Henry Baynton and his Shakespearean company are paying their fourth annual visit here, Miss Florence Glossop-Harris being again leading lady. The repertoire for the second week is "Macbeth," "King Lear," "King Richard II." "Julius Ceasar," and "A Midsummer Night's Dream."

KING'S THEATRE.— M. D.'s, F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh Macfarlane.—Sir James Barrie's fascinating play "Mary Rose" is on a return visit to the King's. Miss Lila Maravan played the title-rôle with tenderness and charm, and in the dual rôle of Simon Blake and Harry Mr. Nigel Clarke created a fine impression. The acting of the other members of the company also reached a high standard.

OLYMPIA. — M., Mr. W. Scott-Buccleuch.—The attractive picture programme submitted here this week ensures a good attendance. On the opening night the principal item is "Wandering Daughters," starring Marguerite de la Motte. Other pictures of interest are "Inventions," "The Restless Sex," and the Topical Budget, while vaudeville turns in the Four Lovick Jewels (in a musical scena) and W. H. Smart, comedian and dancer, complete a fine entertainment. The star item for the second part of the week is "The Beautiful and Damned," starring Marie Prevost.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—The film "Down to the Sea in Ships" is being presented here this week by Reginald Ford.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—A well-balanced variety programme includes that prince of ventriloquists Coram, assisted by "Jerry." Violet Essex has a lovely voice, and in "Song Sketches" uses it to the greatest advantage. Another attraction is a fox-trot competition, for which £10 in prizes is given. Others on the bill are Johnny Clark and Co., in an anti-teetotal comedy scena, "Prohibition Defied"; Jack Lane, the musical Yorkshire rustic; Revell and Syd, scoring in a novel comedy duo; and the Two Bells, in a novel gymnastic act.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. Ernie Lotinga brings his new musical burlesque "House Full" on its first visit to Glasgow, and a lively and enjoyable entertainment it proves to be. Miss Gertrude Kaye and Messrs. Arthur White and Darrell Richards do well in the principal parts.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Mr. B. A. Mayer presents the play "The Return," an adventure of Sherlock Holmes, which holds the interest, and has many stirring scenes. As the famous detective Mr. Eille Norwood acts with great charm, and Miss Winifred Griffiths gives a very pleasing impersonation. Other members of the company give admirable support.

METROPOLE.—M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Harry Lee's company is presenting the Scotch revue "White Heather," which has many pleasing features. A strong company includes George West, who has many quaint and amusing scenes.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The first presentation here of "Katja" has been received with every approval. The new musical comedy is a melodious and brightly written work, with much originality, while the George Edwardes' company presenting it comprises names of well-tried and talented artists. Gene Gerrard, Joan Hay, and Carl Brisson are leading lights, who deservedly earn cordial recognition for their splendid efforts, while they have worthy supporters among Bobbie Comber, J. H. Wakefield, Dolly King, Dan Booker, Jack Livesey, and Herbert Barrs. The work is mounted and dressed in superb style.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—"The Fake," with Gerald Ames prominent, is being received here with much satisfaction. It is a gripping work, which holds an audience throughout, while the company sent by the Dee Cee Tours give it a most commendable presentation. Mr. Ames, as Geoffrey Sands, played the strong, determined man, with splendid finish, for which he received well merited applause; Miss Faith Liddle impersonated the distressed Mavis with a charming naturalness; Mr. C. Leveson Lane played Hesketh Pointer exceedingly well; Mr. Drew Mackintosh was successful in the rôle of Stanton; Mr. Fernley Bisshopp handled the difficult character of the wastrel, Pillick, with telling effect; Miss Nora Nicholson, as the waitress, provided some capital humour; and Miss Mary Dibley acquitted herself well as Mrs. Hesketh Pointer.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—The presentation here of A. A. Milne's "Success" continues to draw

HIPPODROME. — M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"A Week in a Night" revue is the attraction here, with Sam Mayo head of the fun makers, his principal helpers including Mabel Marks, a smart comedienne; Walter Stephens, Arlette Ravenna, Peter Delahanty, and Dorothy Meade.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Foremost here is Owen McGiveney, the protean actor, whose "Bill Sikes" sketch, with its several characters, is a most creditable performance; and Billy Bennett, who brings his latest, is always a welcome comedian. Jocko, the juggling crow, goes through an interesting performance; and also in the list are Dotson, Phil Rallis Duo, Daisy Griff, and Peggy and Lena Chisholm.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"Dippy" revue is here, with Bud Richie's company, which includes Mike Moritz, Bud Richie, Bob Williams, Babs and Mary, Ruby Prince, Isa Milligan, Geo. Leonard, and Chas. Maven.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The programme this week includes Joe Cohan and Anna Dorothy in the sketch, "Who's to Blame?"; the Victoria troupe of trick comedy cyclists; Carthy Bros., comedy entertainers; Chas. Falla, comedian; Charles Thomas Trio, in novel acrobatic act; Five Chicago Girls, with vocal and acrobatic dancing act; Ernie Ream, as welcome as ever; and Gillin, the popular ventriloquist.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—The new romantic play "The Marlboroughs," provides a most interesting and picturesque medium for the talents of Miss Julia Neilson and Mr. Fred Terry, who are drawing big houses here this week. Mr. Terry's depiction of the famous Duke of the Early Eighteenth Century is a gallant and firmly-outlined impersonation, and no less marked in characterisation and personality is Miss Julia Neilson's rendering of Sarah, the equally famous Duchess, whose power was so great in her day. Another notable figure is the gracious and attractive Queen Anne of Miss Violet Farebrother; Miss Madge Escolme makes an interesting Abigail Hill, and among other well-drawn characters are the Robert Harley of Mr. Alfred Kendrick, Mr. Frank Cariello's Henry St. John, and Mr. Frank Royde's Captain St. John. The staging is entirely on the grand scale.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—Mr. W. Somerset Maugham's play "Our Betters" is good fare here this week. The story is made vastly entertaining by witty and amusing dialogue, and an extraordinary success is scored by Miss Ida Stratham in the rôle of Lady George Grayston. The variety of characters in support are all efficiently presented, good opportunities being especially well handled by Miss Evelyn Hope as the Duchess de Surennes, Miss Ena Douglas as the Principessa Della Cercola, Miss Kathleen Kilfoyle as Elisabeth Saunders, and Mr. Frederick Ross as Arthur Fenwick.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmell.—The last two weeks here of "Our Nell," with Miss José Collins in the cast, is announced.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—The Foster Productions present with great success "Irene," a delightful musical comedy, full of catchy numbers, excellent comedy, and pleasing dances and ensembles. A strong cast includes Ursula Hughes and Harry Ray, ably supported by Nellie Dade, Marjory Caldicott, Claude Bailey, Clifford Barclay, Eunice Mann, Carlton Brough, Arthur Mayne, and Noreena and Joan Feist.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Fred D. Neilson's amusing up-to-date revue "Unemployed" is doing well here. The production has already been favourably received by local audiences, and its appearance at this popular house will extend its popularity. A long and competent cast is led by Fred E. Moore, Leslie Sears, and Chic Chester, with specialities by the Sultan Boys and the Six Dancing Doles.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A capital variety bill here includes Sammy Shields, the popular Scottish comedian; Tom E. Hughes, the "rag-bag" comedian, in typical songs; the Three Athos, head and hand acrobats; Riley's Six Wonders, in a "revue" turn; Borgstrom and Gellin, musical artists; Bert E. Terrell, the Dutch comedian; May Levey, the well-known male character comedienne; and Phil Taylor and Syd Charlton, in an elaborate skating scena on real ice.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. William De Lacy's amusing farcical comedy "His Lucky Wife" is enjoying its usual success here this week. A considerable amount of the fun is created by Mr. De Lacy himself, in conjunction with Miss Amy Osborne, whose doings are most amusing. Phil Dooley and Girls are also a feature, and the cast, as a whole, work with great zest and efficiency.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Messrs. Morris and Stella are presenting here the popular musical comedy burlesque "Oh, I!" with the special attraction of the Brothers Hanaway in the leading comedy rôles. These two eccentric fun-makers keep things going fast and furiously, and laughter is incessant during the whole of the time they are on the stage. There is also a strong company in support, the chief players being Ivy Bevans, May Garry, Eric O. Donaghue, the Eileen May Trio, and Margo's Eight Broadway Belles. Big houses are attracted twice nightly.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—A popular appeal to lovers of drama here is made by "The Sorrows of Satan," which is having an excellent interpretation at the hands of the Broadhead Dramatic Company. The play is given twice nightly with success.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—Last week's production here of Judge Parry's bright comedy "What the Butler Saw" proved so successful that the performances are being continued for another week.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Mr. Arthur Bourchier, supported by a talented company, is presenting Henry Bernstein's play "The Thief," in which Mr. Bourchier sustains the part of Richard Chelford, and Miss Kyrle Bellew that of Marise Chelford. Other parts are well undertaken by Miss Stella Patrick Campbell (Isobel Leyton), James Carew (Raymond Leyton), Walter Sondes (Harry Leyton), and Alick Chumley (Mr. Protheroe).

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Mr. Robert Bottomley and Miss Isabel Maule present "Nothing but the Truth." The cast includes Messrs. J. Stewart Dawson, Franklin Silver, John Dawson, Adrian Beaumont; Misses Daphne Riggs, Suzanne Hudson, and Jacqueline Biron.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A big novelty is provided here by Jack Joyce's Circus, presenting a full performance by trick riders, acrobats, jugglers, trained horses and elephants, funny clowns, and a realistic representation of the famous Rodeo and buck jumping.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—A well-selected variety programme is headed by Miss Clarice Mayne, in a new entertainment, assisted by Jimmy Craig, comedian, and Claude Anderson, singing conductor. Other turns are given by A. C. Astor, ventriloquist; Harry Tait, comedian; Foy and Fey, in "The Laughing Man"; Talmo, the dancing juggler; Les Augustines, in comedy and jumping; the Imperial Trio, harmony vocalists; and Scot Argyll, in Scottish humour.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—The Bracking and Vaughan Repertoire Company are presenting the following dramas: "What Should a Woman Do?" "The Cry of a Woman's Heart," "The Outcast Child," and "A Wife's Temptation."

At His Majesty's, ABERDEEN, is Mr. Courtneidge's No. 1 Company in "Catherine," the first "once nightly" attraction for the season. At the Tivoli "Me and My Gal" is presented. The Palace is still closed.

At the Hippodrome, ACCRINGTON, Mr. Sidney Burns presents the revue "Crash." A strong cast includes Misses Dorothy Venton, Marie Clare, Ivy Proudfoot, Messrs. Billy Bernhart, George Glover, Dean Williams, Alf Simms, Boy Russell, and the Rivera Girls. A feature of the production is the excellent staging, in which a real aeroplane smash is seen. At the Prince's "Our Hospitality" is the attraction.

At the Theatre Royal, BARRY, "Interlude Nights" (a mixture of pictures, music, comedians and dancers) have been introduced by Mr. Falconer Jackes. The music is provided by Mr. Victor Sylvester on the electric organ, and the comedians this week are Paul Elmer and Toby Blackmore.

At the Theatre Royal, BATH, Rupert Lister and Cecile Barclay are presenting for the first time locally, the modern play, "Carnival." "Hello! Wembley" is at the Palace. The cast includes Tom Gott, Hal Bert, Ethel Hall, and that mystic lady, Nan, who tells members of the audience their secret thoughts. Mr. Robert Eley was called upon last Wednesday at the Theatre Royal, Bath, to take up the part of Capt. Nick Ratcliffe in "The Way of an Eagle" at very short notice, his own character of Capt. Blake Grange being undertaken by Mr. Julian Mitchell, the stage manager.

At Grand Opera House, BELFAST, Mr. Thomas C. Dagnall presents Bellenden Clarke and Marjorie Chard in "The Mask and the Face." "Our Liz" is at the Royal Hippodrome. The cast includes Miss Renee Reel, Mr. Jack Barty, Mr. Leslie Hutton, Mr. Charles Paton, the Empire Quartette, the Monte Carlo Girls, &c. The Empire stage the revue "Some Hustle" in eight scenes, and the variety bill at the Gaiety includes Galdo and Knato, Aston Bros. and Lady, cycling comedians, and the Two Original Alexanders.

Owen Nares and Co. are at the BLACKPOOL Opera House with "Diplomacy." Marie Polini, Ben Webster, Henry Crockson, Frances Dobie, &c., are in the cast. The new musical comedy, "Archie," is at the Grand Theatre, with Norma Griffin and Maidie Andrews in the chief parts. Will Hay and Co., the Femina Quartette, Winifred Ward, &c., are on the programme of the Palace.

At the BOSCOMBE Hippodrome the attraction is "The Co-Optimists' 'A' company."

At the Theatre Royal, BOURNEMOUTH, Mr. Alban B. Limpus is presenting E. Temple Thurston's new play "The Blue Peter," with George Tully and Cathleen Nesbitt in the leading parts.

At the Prince's Theatre, BRADFORD, Mr. Dennis Neilson-Terry and Miss Mary Glynne are appearing in the romantic costume play "The Honourable Mr. Tawnish." The revue, "Seeing Life," with Mr. Edwin Lawrence, is at the Alhambra, whilst at the Palace is "The Side-Show," Mr. Fred Morgan and Harry Arthurs in the leading rôles.

At the Spa Opera House, BRIDLINGTON, Mr. Donovan Parsons and his company in "S'Milestones" concluded a successful season on Saturday. The Imperial Grand Opera Company has been engaged by Mr. A. H. Masters to appear in a number of operas, including "Maritana," "Daughter of the Regiment," "Il Trovatore," "Faust," "Rigoletto," and "The Bohemian Girl." At the Grand Pavilion Theatre the Wylie-Tate company in "Brighter Brid" are constantly introducing new "business," the comedy turns of Mr. Hazell and Mr. Finlay Dunn being cleverly done. The other members of the company include Frederick Lake, John Lovering, Eva Park, Pauline Brothers, Jean Melville, and the Wylie-Tate sextette of dancers.

At the Prince's Theatre, BRISTOL, the D'Oyly Carte Opera Company commenced their first week with "Ruddigore" on Monday evening. Other operas will be presented throughout the week. At the Hippodrome Walter Bentley presents "The Barn Stormers," in nineteen scenes, featuring Jack Morrison, Ouida Macdermott, Jack Leopold, Dan Whitley, and others. At the Empire, a welcome return visit of the revue "Pins and Needles," with many new points. The cast is an exceptionally strong one.

At the Victoria, BURNLEY, Hamilton Deane presents his repertoire company in "Raffles." Variety at the Palace includes De Biere, the Mystery Man, Three Ernests, Mullaney Bros., Polly Meadows, Eight Moss Girls, and the Cycling Brocks. Tommy Mostol's revue "Jig-Saw 1924," is appearing at the Empire.

Reginald Try presents "The Lie" at the Opera House, BUXTON.

At Her Majesty's, CARLISLE, the musical play "Betty" is being played, the revue, "On the Run," being billed at the Palace. Mr. Edgar Driver being in the lead.

At the Theatre Royal, DARWEN, James Anderson presents the revue "Hello! Bill," the cast including Dan Eden, comedian, and Nellie James, male impersonator.

"Mam'selle Kiki," at the DERBY Hippodrome, is one of the most attractive productions seen here. Mr. F. T. Dawe's company includes Ella Retford, who is as delightful as ever, and supporting her is Alec Fraser, a great favourite here, and John Humphries. The Palace Girls give the show an excellent backing. "Peri, the Slave of Love," which Mr. Neville Graham brings to the Grand Theatre, is a new style comic opera, and in Sinclair Cotter, Colin Coop, Frank Wood, Bernard Knowles, Mollie Lester, Christine Roy, and Zoe Corner, is a company of artists whose names speak for themselves. At the Pavilion, Bert Elliott and Jack Edwyn return with "Pep," including Doris Brunton, "Derby's own."

At the Theatre Royal, DEWSBURY, the leading item is "Radiana," the electrical wonder, presented by the Dutch Savant, Professor Poplie. This wonderful machine is capable of performing almost anything human. The mechanical hands play the piano, shave a man, and perform conjuring feats. A well-balanced variety bill supports.

At the Empire Mr. G. E. Williams presents the revue "Crispe," an excellent show. The cast includes Dan Rayner, Little Vera Kitchen, Lew Hedges, the Two Alberts, Ida Conroy, and the "Trocadero" Girls.

Mr. Arthur Collins presents "The Princess' Own" at the Grand Theatre, DONCASTER. The cast includes Mr. Terence Maxwell, Miss Florence Rutter, Mr. Basil Burleigh, &c. At Arcadia the Graham Roberts Repertory Company present "A Bunch of Violets." The cast includes Mr. Algernon J. Hicks, Mr. J. G. Maire, Miss Maud Morton Powell.

At the Royal Hippodrome, DOVER, Charles E. Clarkson's company are appearing in the revue "Hello Blackpool Carnival!" The cast includes Will H. Clarkson, comedian; Grace Collins; Hilda de Rose, character comedienne; Bob Stanley, violinist; Jocelyn Cooper, comedienne; Laurette and Laurel, comedy girls; Grace Earl, soprano; and the Three Vinks. The programme also includes Dr. Bodie, in his ventriloquial and "Dummy" act, and electrical and hypnotic demonstrations, assisted by La Tesla. At the King's Hall (Pictures) Adrian Burgon, baritone, is appearing.

Wal Langtry heads the bill at the DUDLEY Opera House, supported by a full programme, including Wullie Durkin and Le Bergs.

At the King's Theatre, DUNDEE, Jack Gallagher presents "Wake Up!" a mixture of revue and variety. Jack Gallagher is leading comedian and scintillates with humour, Billy and Doris Harley display exceptional ability, Ivor Warren and Aggie Nolan score with their songs, and the Twelve Wideawake Girls with their dancing. The Victoria Theatre has a strong attraction in "Hop-Scotch," presented by Mackie Productions Syndicate. Carr and Finch, the principal merry-makers, are at their best. Other stars are Jack E. Raymond and Oliver and Mack, and praise must be accorded the Eight College Girls. At the Queen's Theatre Herbert Mansfield's repertoire company present "Three Women and a Man." Herbert Mansfield distinguishes himself in the rôle of Thorald Brittain and Jayne Grey as I-Suki. Niblock, comedian, heads the variety at the Princess's. The attraction at La Scala is "Little Old New York," and at the Kinnaird "Cameo Kirby."

At the Lyceum, EDINBURGH, on Monday, Sir John Martin Harvey had a rousing reception on appearing as Sidney Carton in "The Only Way." He has never played the part with finer power and pathos. Miss N. de Silvas was again seen in the tender part of Mimi, and both actors had loyal support form the members of the company. "Richard III." and "The Corsican Brothers" will also be given during the week. Mr. Joe Morrison presents a revue, entitled "Jazz Land," at the Royal. Miss Maisie Terrise and Mr. Charlie Wood are the principal members of a company, which includes De Busse, Bryant, Len Battle, Ben George, Lena Latham, and the Anderson Duo. At the King's, Sir Harry Lauder and an excellent variety company provide the entertainment. The programme at the Empire includes Miss Dorothy Ward, Mr. Shaun Glenville, Miss Florrie Forde, Miss May Henderson, Miss Marie Ellerslie, Harry Moore, and Wood and Zolo, in "Stunts and Bumps."

That well-known laughter-maker "Tons of Money" is at the Hippodrome, GLOUCESTER. The leading parts are taken by Richard Lawrence, Will Clifton, Marjorie Lloyd, and Sybil De Frece. The picture "The Law of the Sierras" is the attraction at the Theatre de Luxe. The Symphonique Orchestra, under Mr. Leonard Carrodus, discourses excellent music.

The Palladium is featuring "The Face in the Fog" and "The Dweller in the Desert."

"April Showers," featuring Colleen Moore, Kid McCoy, &c., is at the Empire.

The dramatic picture "Can a Woman Love Twice?" attracts full houses at the Picturedrome.

The Palais de Danse opened for the season this week. Prince's Dance Band is engaged, and capital patronage for this venture is secured.

It is rumoured that the King's Theatre Gloucester, which was devoted to pictures, but has been closed for some time, will shortly reopen with a variety and picture programme.

At the Aquarium, GREAT YARMOUTH, "Whirled Into Happiness" is being played, the principal artists being Vera Robson, Winifred Davies, Eric Vivian, Leon Chester, and Leo Franklyn. "Send for Dr. O'Grady" is at the Royal, with Arthur Sinclair and Maire O'Neill in the leading parts.

At the King's Theatre, GREENOCK, John Cummings presents "Risk It." The company includes Sandy Connor, Archie Glen, Rena Mars, Hamilton Dickie, Jack Lubin, Eva Green, the Unity troupe of dancers, and the Mason Sisters.

"The Lilies of the Field" is at the Theatre Royal, HALIFAX, the company including Louise Witting in the leading rôle. Fred A. Marston's revue, "Some Cocktail," is at the Grand Theatre. At the Palace the revue, "Going Some," with Eddie Emerson and Lee Jerome in the cast, provides the attraction.

Gerald Lawrence, with Madge Compton and entire London company, is at the Gaiety Theatre, HASTINGS, in "Monsieur Beaucaire." On Thursday, Friday and Saturday Lionel Bute's company will present "Bluebeard's Eighth Wife," with Clayton Green, Jack Knight, and Judith Nelmer in the cast.

At the Devonshire Theatre, HIGHER BROUGHTON, Dave Godfrey, assisted by Dora and confederate, in magical nonsense, and pictures are the attractions.

The Royal Vaudeville Enterprises Syndicate are presenting "Poppys" at the Theatre Royal, JARROW. The cast includes Power Brothers, Wynn Hynes, William Wallace, Stan Leo, Hilda Reardon, George Swales, Will Compo, Annie Blackburn, the Critics troupe of dancers, Vera Walsh, Babs Allen, Madge Claude, Elsie Joyce, Wee George, Cyril Scott.

At the KEIGHLEY Hippodrome Jackson Owen presents the revue "Episodes." Jackson Owen is a comedian of repute, and is supported by a large company.

At the Opera House, KIDDERMINSTER, Max Allen and Edwin T. Heys are producing "Hindle Wakes." The cast includes Henry Eglington, Jeannie Longden, Emily Entwistle, Hodgson Taylor, Diana Fielding, Sidney Trevelyn, John Cecil, Ruby Leyton, and Vivian Morris.

At the Grand Theatre, LANCASTER, the Graham Roberts Repertory Co. are fulfilling a fortnight's engagement in a round of plays. The repertoire this week includes "The Hypocrites," "A Bunch of Violets," and "Smouldering Fires."

The attraction at the LEICESTER Royal Opera House is a personal visit of Charles Doran and Shakespearean Company in "As You Like It," "Hamlet," "Macbeth," "Julius Cæsar," "A Midsummer Night's Dream," "Merchant of Venice," and "The Taming of the Shrew."

Mrs. F. G. Kimberley's Repertory Company continue their successful season at the Theatre Royal with "The Idol of Paris" and "A Mother Should Tell."

The Palace bill is the return visit of the Great Carmo, with his musical revue "Magical Moments," by a cast of 40 artists. This sensational show is going well.

The last episode of the travel film "The Wonderland of Big Game," is also being screened.

At the Pavilion is one of Haley's productions, "Daubs and Dimples," in which Fred Maitland and Horace O'Malley, Peggy Haley, 'Erbert and Rene, Louise and Elsie, the Langham Quartette, Haley's Carnival Girls, Jim Storey, Jack Pearce, and the Six Dimples do well in their various items.

"Fighting Blood" is shown on the screen.

At the LYME REGIS Drill Hall Theatre "Maritana," "Il Trovatore," and "The Bohemian Girl" are being performed by the Harrison Frewin Company.

At the Hippodrome, MARGATE, for three nights, "Charley's Aunt," and for the remainder of the week Kathleen Bontall, Murray Carrington, and Fred Wright, in "White Cargo," the play produced by Miss Ida Molesworth.

Harry Day's revue, "Ideas," with Jack Clifford and Isabelle Dillon, is proving a great attraction at the Tower, MORECAMBE. At the Winter Gardens is the revue, "Oh! Dolly." The programme also includes the Ten Loonies, Lune and Shaw, Nora and Barney More, and Rich Taylor. The musical play, "Katinka," presented by Macdonald and Young at the Royalty Theatre, is being well received.

At the Palace, NEATH, are Page's Animated Dolls in their new Rodeo scena. At the Gnoll Hall Victor Andre, the unusual dancer.

Mr. Jack Buchanan is presenting "Battling Butler" at the New Theatre, NORTHAMPTON. Mr. Arthur Riscoe, as Alfred Butler, is irresistibly quaint; Miss Marie Brian is clever as Mrs. Alfred Butler, as is Miss Maude Zimbla in the part of the wife of Battling Butler; and Mr. Jimmy James makes a live pugilist in the title-rôle. The company, which is good all round, includes Tom Fancourt, Miss Ada Waugh, Miss Agnes Turner, Miss Dolly Vardon, Mr. Bert Beswick, Mr. Leonard Stebbing, Mr. George Rees, Joe Monkhouse, Miss Marie Relton, and an excellent chorus. At the Opera House, Frank Forbes-Robertson is paying a personal visit. His repertoire includes "Passing of the Third Floor Back," "Sweet Lavender," "The Call of the Road," "Rosemary," and "Davy Garrick." The latter is preceded by the one-act play, "The Acid Test." Rani Waller, Agnes Davidson, Margaret Davidge, Sydney Thornton, Poppy Lytton, Phyllis Grosvenor, John C. Bland, William Court, Doreen Shortt, Gerald Blake, E. Meadows White, and Fred Hodson, complete the company of clever players.

At the Theatre Royal, NORTH SHIELDS, the stock company is appearing in "The Doctor's Wife."

The O'Mara Opera Company commenced a week at the Theatre Royal, Norwich, with a most excellent presentation of "Il Trovatore," followed on Tuesday with "Faust." Seven operas were staged during the week, including "Tannhauser," "Maritana," "Carmen," "Rigoletto," and "The Bohemian Girl," under the direction of Mr. Cuthbert Hawley. Among the principals engaged were Agnes Marshall, Eva Carden, Paula de Muraka, Mabel Dennis, Florence Nightingale, Isobel Hulton, Cynlais Gibbs, William O'Conner, Joe Williams, Wilfrid Davies, Douglas Pemberton, Joseph Leavy, John Van Zyl, J. C. Browner, and Arthur Sedgley. A. D. McFarlane's "Rattles" revue is at the Hippodrome, with Ida Crispi and Uty Rowlands in the company. Liotto Tscha Troupe and Mollie Baldwin are at the Regent, Salori and Tony and Paul Kutos at the Thatched, and Clowns and Curios at the Spring Gardens.

At the Grand Theatre, OLDHAM, "Priscilla and the Profligate" is presented with a powerful company. The cast includes Miss Kitty Aaen (as Priscilla), Miss Athalie Hill, Miss M. Lowe-Dare, Misses Daphne Clare, and K. Rean, Messrs. R. Kirk, J. Milton Forbes, Howard Radleigh, Edward Keith, Walter Plinge, and J. Pitt-Hardacre.

At the Palace "Oceans of Joy" is staged, with Peggy Macintosh, Molly Doon, Eileen Lake, Maisie Gordon, Fred Manson, Lynn Wright, George Norton, and the Wavelet Girls, dancers and a full chorus.

"The Gay City" is presented at the Colosseum. Included in the company are Malena Calverley, Daisy Loinette, Alyce Burnett, Sybil Shortt, Huntley Gordon, Chas. Macdonald, Tom Drew, Eddy Bayes, the Montmartre Girls, and the Jazz Maniacs.

At the New Theatre, OXFORD, is the musical comedy revue, "Mr. Tower of London." A strong cast includes Gracie Fields, Tommy Fields, Stanley Durward, Victor Thomas, Archie Pitt, and the Tower of London dancers.

At the Theatre Royal, PAISLEY, the "Evening News" revue is being presented by Dick Ray. At the Rink Variety Palace are Jean Kennedy and Syd Coppin, Charles Ancaster, and Jack and Kitty Noyes.

At the Theatre Royal, PORTSMOUTH, Sir Frank Benson and company are playing the following programme:—Monday, "The Tempest"; Tuesday, "Macbeth";

I WONDER WHAT'S BECOME OF SALLY ?

THEATRICAL GOSSIP.

O.P. Club's Lady Associates—Miss Shirley Kellog's New Play—King's, Glasgow, Twentieth Anniversary.

"The Lost Duchess."

A new modern comedy by Louis N. Parker, entitled "The Lost Duchess," will be produced in Birmingham on Friday evening, October 3, by the Jackson Houlston Company, a distinguished organisation of amateur players that was established a quarter of a century ago. The object is a most worthy one, since the receipts are always handed over intact to charity. During its existence no less a sum than ten thousand pounds has been raised. There are nineteen characters in "The Lost Duchess." Mrs. Jackson Houlston will create the part of the Duchess, a charming young widow.

Pinero Repertory Company.

The Pinero Repertory Company has been formed, with Lewin Mannering as director. He will also be one of the players, and Miss Edith Cartwright will be the leading lady. The company will begin a tour at the Cheltenham Opera House on Monday evening next, and during the week they are to present "Trelawney of the Wells." "Dandy Dick," "The Notorious Mrs. Ebbsmith," and "The Magistrate."

"Trelawney" will be dressed in the early Victorian period, as it always has been, but the other three plays, though Victorian, are much more modern, and will be dressed as to-day.

Isle of Wight Season.

Mr. J. Bannister Howard's Isle of Wight Season has been so successful that he has decided to extend it another week. It was to have finished with "It Pays to Advertise," this week, but he will now terminate the season next week with "The Beggar's Opera."

"Charlot's Revue" in London.

"Charlot's Revue" is confirmed as the title of Mr. Andre Charlot's new Prince of Wales Theatre production next week. The first performance will probably be given on Friday afternoon.

"Charlot's Revue" in New York.

The "Charlot Revue" in New York ends its long run on Saturday, and then, with Beatrice Lillie and Gertrude Lawrence, goes on tour for six months "Charlot's Review of 1925" opens in New York about Christmas.

Shakespeare at Southend.

The British Empire Shakespeare Society have secured the Ambassadors Theatre, Southend-on-Sea, for the Festival Week, Sept. 29 to Oct. 4. There will be four performances of "The Taming of the Shrew" and four performances of "The Tempest."

O.P. Club's Lady Associates.

The 25th year of the O.P. Club's existence will be commemorated by the introduction of Lady Associates at an annual subscription of half a guinea, which will entitle them to attend all the dinners, lectures, dances, etc., held outside the Club Rooms. The officers for the coming year are Sir Herbert E. Morgan (president), Philip Conway (vice-president), Carl Hentschel (trustee and founder), and John Evans (hon. secretary).

The O.P. Club was founded by Carl Hentschel in 1900, and up to date 100 notable dinners have been held, commencing with the "Welcome Home" to Sir Henry Irving and Ellen Terry, and concluding last season with the "Hassan" function.

The annual general meeting will take place on the 26th of this month, and forthcoming fixtures include a "Saint Joan" dinner (Miss Sybil Thorndike), on Oct. 19, and a dinner to Barry V. Jackson on Nov. 30, at which the chair will be taken by Lord Dunsany.

"Grumpy."

Mr. M. Barry O'Brien has obtained certain rights of "Grumpy" from Horace Hodges, and will send out a tour, opening at Buxton, on Oct. 2. Mr. O'Brien has engaged Mr. Charles Windermere to play the leading part.

The Active Actor.

Mr. William Cavanagh, who has left London to play as juvenile lead with "Me and My Gal" on tour, is an Australian who has not been here very long. But success has come quickly to him. As an actor he is somewhat of a surprise, for he is a champion diver and swimmer, and, away from the theatre, seems very remote from footlights and grease-paint. He says: "I do not believe that because a man plays a part on the stage he need lead a life of dressing-gowns and lamp-shades away from it. If he wishes to convey a feeling of virile strength in his part on the stage, he must live a life which will feed that spirit when he is away from it.

Sea and Sunshine.

In Australia, although we are touring from city to city, we live on the beaches practically all day. We put on our swimming costumes at 10 o'clock in the morning, and take them off only in time to dress to go to the theatre. People often ask me why we Australians are so strong, and why we have so much energy. I am sure it is the sea and the sunshine in which we live."

Mr. Cavanagh has already toured the provinces with the "Merry Widow," and now, in "Me and My Gal," he is associated with Miss Beatrice Allen.

Miss Shirley Kellogg's New Play.

The rehearsals of "The Little Fishermaid," the new musical play in which Miss Shirley Kellogg will be seen in Manchester on the 29th of this month, are shaping splendidly. Miss Kellogg expresses herself as delighted with her part of the fishermaid, and it will be found that Cyril Hemington, who is responsible for the book and lyrics, and Frederic Mullen, who has done the music, have produced a play which not only has a coherent story, but an interesting plot, of which all the musical numbers are an integral part.

It is in three acts, and scenes are laid in a fishing village in Brittany, a studio in Paris, and an old-world Brittany garden.

Included in the cast are R. Barrett Lennard, Henry J. Corner, Reginald Andrews, Robert Geddes, Edmund Kennedy, Lilian Major and Lettie Paxton. Freddie Farren is producing.

Miss Kate Rorke.

Miss Kate Rorke is opening a studio of dramatic art. For some years she has been teaching at the Guildhall School of Music, the Florence Etlinger, and privately, but the pressure of private work has compelled her reluctantly to sever her connection with the Florence Etlinger School, though she will retain her professorship at the Guildhall. Among the well-known artists Miss Rorke has trained are Hilda Bayley, Margaret Bannerman, Edna Best, Doris Keane, Marjorie Gordon, Lily St. John, Heather Thatcher, Pitt Chatham, and Charles Carson.

Repertory Players' Season.

The cast of "It Doesn't Matter Which," James Sabben's farce, with which the Repertory players will open their season on Sunday, at the Strand Theatre, includes Helena Pickard, Eric Cowley, J. W. Austin, Nadine March, Katie Johnson, Dolores Deans, Dorothy Clifton, Philip Wade, and Walter V. Tobias. Campbell Gullan is the producer.

"Divine Vision."

A new Indian play, called "Divine Vision," will be produced at the Wigmore Hall on September 24th, at 8.15 p.m., under the auspices of the Union of East and West. This play is adapted from the Bengali drama, "Vilwamangal," which had a long run in Calcutta. Florence Saunders will play the leading rôle. Further particulars can be obtained from hon. secretary, 109, Park-lane, N.16.

Pax Robertson Salon.

The talented director of Chelsea's Art Theatre starts her autumn season on Sunday next, when Ibsen's "Little Eyolf" is to be given. In succession follow works by such brilliant writers as Molière, Strindberg, Bracco, and a revival of the delightful comedy, "The Women's Town," by the witty Spanish dramatist, Quintero. Ibsen's "Love's Comedy" is also underlined for production on Nov. 23. Miss Pax Robertson's fine work has, needless to say, added to the attractiveness of the Salon during the past two seasons and largely to the membership.

King's Theatre, Glasgow.

This popular theatre on Friday last reached the 20th anniversary of its opening. On Monday, September 12, 1904, its doors were first opened to the public, when Mr. E. S. Willard appeared in "The Cardinal," the play by Louis N. Parker, in which the principal female rôles were taken by Miss Maud Hoffman and Mrs. Rusa Whytal. Later in the week "The Middleman" and "The Professor's Love Story" were played. On the Saturday previous to the public opening a reception was given in the theatre, with a musical programme, dancing on the stage, and a few speeches.

Many will still remember Bailie Simons, the chairman of Messrs. Howard and Wyndham, Ltd., making the quaint remark that "in spite of strong opposition, the theatre had now opened in the odour of sanctity, surrounded by seven churches and only one public-house!" Mr. Hugh Macfarlane, who had learned the business with Messrs. Howard and Wyndham, graduating from call-boy upwards, was made manager of the new and luxurious theatre, and still happily occupies that onerous post. By a strange coincidence Mr. Arthur Hardy, who was Mr. E. S. Willard's manager during that tour 20 years ago, was in Glasgow last week, with "Our Betters," at the Alhambra.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Harry Burns—Thursday, Sept. 18.
Fay Compton—Thursday, Sept. 18.
Eva Kelly—Thursday, Sept. 18.
S. Maude—Thursday, Sept. 18.
George Robey—Friday, Sept. 19.
Johnny Hengler—Friday, Sept. 19.
Henry Arthur Jones—Sat., Sept. 20.
Arthur Roberts—Sunday, Sept. 21.
L. W. Stanley—Sunday, Sept. 21.
Clara Jecks—Monday, Sept. 22.
Lillah McCarthy—Monday, Sept. 22.
Arthur Croxton—Monday, Sept. 22.
Sylvia Morris—Tuesday, Sept. 23.
William Archer—Tuesday, Sept. 23.
Gertrude Kingston—Wed., Sept. 24.
Nelson Jackson—Wed., Sept. 24.
Leon Quartermaine—Wed., Sept. 24.
Ben Greet—Wednesday, Sept. 24.
Norman Forbes—Wed., Sept. 24.
W. H. Burton—Wed., Sept. 24.

Theatre Royal, Huddersfield.

Forthcoming attractions at the Theatre Royal, Huddersfield, include some of the best shows on the road. "Three Birds" is the fare this week, with H. F. Maltby in his original part, and this will be followed by "The Gipsy Princess," "Tons of Money," "White Cargo," "The Green Goddess," "Her Temporary Husband," "Madame Pompadour," "The Rising Generation," "The Merry Widow," "The Lie," "It Pays to Advertise," "Monsieur Beaucaire," and "Outward Bound." The panto. will be "Sinbad, the Sailor."

The Sunday Players.

The Sunday Players, which selects its plays for public performance by "organised readings," is resuming work this autumn. The hon. secretary is Miss Kitty Willoughby, and particulars of membership can be obtained from her at 37, Evelyn Gardens, S.W.7.

Bury Hippodrome Stock Co.

An interesting event took place recently in connection with the Bury Hippodrome Stock Co. By invitation of Mr. Percy B. Broadhead, the entire company, with the various officials of the Osborne, and Eccles, Broadhead companies, journeyed by motor to Bury from Manchester. Mr. Broadhead's idea was to enable the artists to engage their rooms, have a look round the town, and become acquainted with the theatre. Afterwards, lunch was served at the Old Boar's Head. During the lunch the company were joined by Mr Beric Hammersley and Miss Glenalbyn, who had motored over from Wakefield. Mr. Rogers, the general manager for all the Broadhead dramatic enterprises, proposed a toast to Mr. Broadhead and success to the Bury Company. This was responded to by Mr. Fred Granville, the Bury producer, and also Mr. Jack McCaig, the popular leading man. After a pleasant time, the entire company motored back to Manchester. Judging by the reception the company met with on Monday night of last week, the Bury Hippodrome Company are in for a long run. The opening play was "The Coastguard's Daughter."

Municipal Theatre for East Ham.

It is proposed to establish a municipal theatre in East Ham, and Mr. John Drinkwater will speak in support of the scheme at an inaugural meeting to be held at the Town Hall, East Ham, on Monday next. The first step which will be taken will be the setting up of a subscription theatre season by the Mansfield House Players. Mr. Drinkwater will be supported by the Mayor of East Ham, Dr. C. E. Wheeler, of the Stage Society, and a number of well-known persons in the theatrical profession.

County Theatre, St. Albans.

Mr. Sidney Foster reopened the County Theatre, St. Albans, last Thursday with Sutton Vane's play, "Outward Bound." Future bookings include "Peg o' My Heart," "The Private Secretary," "The Edge o' Beyond," "Bluebeard's Eighth Wife," etc. This is the 21st year of Mr. Foster's management.

Thomas Hardy Recitals.

The first recital of poems exclusively selected from the works of Thomas Hardy will be given by Miss Ena Hay Howe on Oct. 14 at the Chelsea Town Hall, under the auspices of the Society of Dorset Men in London. The programme will consist of a group of short poems, scenes from "The Dynasts," and selections from "The Queen of Cornwall." Miss Howe will be assisted by the Adelina Dinelli String Quartet.

"Archie" in New York.

Mr. Jack Waller sailed last Saturday for New York on the "Berengaria" to complete an offer received by Messrs. Herbert Clayton and Jack Waller for the production of their musical comedy, "Archie," in that city. He hopes to acquire one or two plays over there for this country during the coming year.

Alan Hollis.

Alan Hollis, who recently did so well on tour with his own company of "The Dover Road," is sailing for Canada on Tuesday, the 23rd inst., by the "Caronia," for six months, to play leads at the New Theatre, Winnipeg. On his return to town Mr. Hollis will present a new play by a well-known author.

(*Continued from col.* 4.)

Ion Swinley very cleverly and just sufficiently emphasised the egoist in the husband, and he was particularly good in his splendid self-satisfied exit. It is amazing how Mr. Reginald Bach steps from one completely different character to another. Here he plays the father, a kindly, understanding Hungarian farmer, and the part seemed to be as convincingly in character as the rascally old rustic in "If Four Walls Told" and as satisfying as his Sir Colenso Ridgeon in "The Doctor's Dilemma." From Miss Coleridge there was a firmly handled study of a gossipy old woman, a strong, rigid piece of acting; Miss Annie Esmond was good as the mother, and Mr. Alfred Paumier did exceedingly well in a small part.

"Fata Morgana," which has been excellently produced by Mr. Reginald Denham, should repeat at the Ambassadors the success it has had in America.

PREMIERES OF THE WEEK.

"FATA MORGANA."

At the Ambassadors.

Play, in Three Acts, by Ernest Vajda (English Version by J. L. A. Burrell and Philip Moeller), Presented by Arthur Greville Collins at the Ambassadors Theatre on Monday, Sept. 15.

George ..... Tom Douglas
His Mother ..... Annie Esmond
Annie ..... Flora Robson
His Father ..... Reginald Bach
Peter ..... Guy Boulton
Rosalie ..... Ethel Coleridge
Blazy ..... Alfred Paumier
Mrs. Blazy ..... Dorothy Hall
Therese ..... Lilian Oldland
Katharine ..... Violet Penule
Henry ..... Roger Livesey
Franciska ..... Audrey Cameron
Charley Blazy ..... Reginald Denham
Mathilde Fay .... Jeanne de Casalis
Gabriel Fay ..... Ion Swinley

Morgan le Fay, it will be remembered, was the sister of King Arthur who stole her brother's sword, "Excalibur," and sent it to her paramour, Accolan, so that he might engage Arthur in mortal combat. If he succeeded she intended to kill her husband, marry Accolan, and "devise to make him King of Britain." That is part of the English version of the famous legend, but she exists in most of the European lore. In Italy she is known as Fata Morgana, and, according to the note on the programme, in Hungary her name is used to denote "the particular kind of mirage she is supposed to create, which is frequent on the plains of Italy and Hungary."

In "Fata Morgana" the Hungarian author has attempted to translate the legend into modern terms. Morgan le Fay becomes Mathilde Fay, her husband a successful Budapest lawyer and her paramour a boy of eighteen—the familiar triangle arrestingly treated in an unusual setting. A country ball and an undelivered telegram quite convincingly accounts for the fact that Mathilde, a beautiful woman of about thirty, arrives at a farm on the great Hungarian Plain and finds her husband's cousin, a young student, alone in the house, and in fact in the district. She is at first excessively annoyed at missing the ball, but the magic of the night, the strange stillness of the country and the naïve adoration of the boy changes her attitude, and she lures him on to make love to her. They spend the night together in his room. Next day the spell for Mathilde is broken; she is again the woman of the world planning her summer trip to Deauville, but the boy's illusions have not been shattered. He is still spellbound by the mirage of first-love, and, clinging on to his dream, he asks Mathilde's husband to give his wife a divorce. Gabriel is first amused, and then, as he realises that the boy is in earnest, he is intensely annoyed, and Mathilde retires in a fainting fit to bed. In the last act Mathilde is relieved to discover that the boy had not really betrayed their secret and had only spoken in vague terms of his love. She induces him to lie for her sake, and he satisfies the husband that all he said was the result of the mirage the two had seen together on the previous day. Mathilde goes off gaily to new adventures and Deauville, and the boy is left sobbing at the table.

This bare recital does nothing to convey the quality of the play. The whole thing sounds rather like an ordinary sordid story of a vampire playing with the affections of a boy for an hour or two, whiling a dull evening away in the country. As a matter of fact it is a good deal more than that. Even in the woman's character there is the suggestion that the mirage which she herself created really existed for her, something shining and beautiful. Husbands and dollars and Deauville could soon dispel it, but it was there at the time. The boy is an intensely felt creation. He is shown as a strange, lonely, unsophisticated youth with a horror of deceit and meanness. We see him awakening to love and overwhelmed by the wonder of it, and then we watch his terrible disillusionment. Apart from any attempt to recreate the Morgan legend, the author has stated acutely a fairly universal experience—a boy's first love, which is so often for a woman much older than himself.

There is some fine writing in the play, and several of the minor characters are also well drawn and come out very well in the excellent translation. Some of the transitions seem a little too quick, and the second act would be improved by dividing it into two scenes, the first one taking place in the morning when the family return from the ball to find that Mathilde has spent the night there. This act needs strengthening, and the strong situation with the husband would come more naturally. It would also give a truer balance to the play.

For the main part the acting is superb, and Mr. Tom Douglas, as the boy, gave one of the most sensitive and intelligent performances we have ever seen on the stage. He just lived and looked the part. Before Mathilde appeared he hears his aunt describing his beautiful cousin, and without a word spoken he conveyed a good deal of what he says in words in the scene that follows. It was all fine instinctive acting. Miss Jeanne de Casalis, whose performance in "The Man of Destiny" is so well remembered, suggested something of the fey quality in Mathilde, and throughout gave a remarkably well composed and subtle piece of acting. She, too, can suggest a great deal by a look and a turn of the head. Mr.

(*Continued in column* 3.)

"MORALS."

At the Little.

Play, in Three Acts, by Jules Eckert Goodman. Presented by J. E. Vedrenne, at the Little Theatre, on Monday, Sept. 15.

John Mowbray ..... C. V. France
Dick ..... Herbert Marshall
Harry, his son ..... Robert Andrews
Maud, his wife ..... Helen Haye
Grace, his daughter ..... Marjorie Mars
Jean Trowbridge ..... Edna Best

If you can imagine "Hindle Wakes" in a typically suburban upper middle-class setting, the delinquent as a young man with a tiresome conscience, and his father a much more conventional and really a much less moral character, you have the slightest idea of Mr. Jules Eckert Goodman's play, "Morals." For Jean Trowbridge has points in common with Fanny Hawthorn. They both refuse to marry their lover, Fanny because she is not in love with Alan, and Jean Trowbridge because Harry is no longer in love with her.

The resemblance between the two plays ends there. They are both effectively written, but the appeal of "Hindle Wakes" lies in the fact that it did strike a vein of real life, whereas "Morals" seems to be only theatrically effective. Do people act like John Mowbray, his son Harry and his daughter Grace? Harry has had a love affair with Jean, a young art-student, which lasted just as long as they cared for each other. There was no question of betrayal (as the girl indignantly pointed out), yet a year or two after it is all over, the boy is so conscience-stricken about the affair that a convenient uncle arranges a meeting between Jean and his parents. At this stage it is not known, except to Uncle Dick, that Jean has had a child, and although anybody with half an eye could see (all the audience saw it at once) that she is a sweet, charming, well-bred and self-respecting girl, John Mowbray amazes her and the rest of us by offering her money to wipe off his son's "debt." It takes Jean some time to realise this incredible offer, and, on doing so, she replies that only she and Harry can settle the matter. She must see him alone. The parents demur, lest Harry should offer, in a chivalrous moment, to marry her, and obviously this is what the abandoned creature is after! Rarely has such a nice, decent, apparently worldly-wise creature (as John Mowbray is made to be) acted so stupidly on the stage.

Jean wants to see her one-time lover in order to set his mind at rest, and, of course, refuses his offer of marriage. Everything is satisfactorily settled between them when Uncle Dick bursts in with the news that the girl has hidden the fact of a year-old baby in the case. Complete change of attitude on everybody's part: it is obvious that Harry must marry the girl. They protest in vain, for Jean, even to give her child a name and a share in the inheritance, refuses a life of misery with a man who no longer cares for her. At this point the author switches the attention from Jean to Harry's sister, and for a while it is thought that she is in a similar scrape. The family rush off to a night club to find her, the girl returns before them, and only Uncle Dick prevents her making a similar mess of her life. There is a good scene between the two girls when Jean tells Grace a few home truths, and at the end Jean is conveniently paired off with the uncle, who will certainly make a more companionable husband than the moody young man who is the father of her child.

"Morals" is a good theatrical entertainment, but for the most part it is all remote from the ordinary experience of human beings, and evidently the author means us to take the thing seriously. It is finely acted, and Miss Edna Best has never done any better work than in this play. There is a freshness and frankness about her performance as Jean that makes an instant appeal. Her effects are made so simply and easily, and behind everything she does there is a suggestion of hidden reserve and strength. Mr. C. V. France is always good, and he handled the part of the father very firmly. It is always delightful to watch this fine actor at work, even if it is not possible to believe in the character he is playing. Miss Helen Hayes has a very tearful part as the mother, and she plays it about as well as possible; and Mr. Herbert Marshall, who has curiously little to do except hover in the background for two acts, put a good deal of sincerity and charm into the prosaic love-scene at the end of the play. Mr. Robert Andrews did his best to make the moody young man convincing, and a capital little study of his gay young sister came from Miss Marjorie Mars.

The play, which was produced by Mr. Miles Malleson, had a good reception on Monday night.

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as the family solicitor, with Mr. Clifford Mollison hovering round as his clerk, Steadman. Mr. Edmond Breon's study of a degenerate wastrel was another extraordinarily interesting characterisation. Mr. George Elton suggested the old family butler to the life, and Mr. A. Bromley Davenport did all that was possible with his small part.

The play was, of course, produced by Mr. Basil Dean. The author (a lady) appeared in response to calls on the first night, but Miss Fay Compton had to tell the audience that she would not make a speech.

"THE CLAIMANT."

At the Queen's.

A Play, in Three Acts, by M. F. Watts, Produced at the Queen's Theatre, on Thursday, September 11, by Reandean.

Steadman ..... Clifford Mollison
Charles Cleghorne .... Edmond Breon
David Cleghorne .. Fewlass Llewellyn
Lavender ..... George Elton
Diana Tunstall ..... Fay Compton
Mrs. William Tunstall .. Marie Wright
Mrs. Henry Tunstall ..... Ada King
Edith Usherwood .. Margaret Carter
Oswald Usherwood
A. Bromley Davenport
Lolita, Lady Tunstall .. Gilda Varesi
Roger ..... Leon Quartermaine
Footman ..... Carleton Hobbs
The Duchess of Penny .. Lottie Venne

The programme at the Queen's Theatre on Thursday last fortunately contained a genealogical tree of the Tunstalls, a family, so we learnt in the first act, that had descended from William the Conqueror. This helped the audience to disentangle the intricacies of the various relationships, and, incidentally, gave a clue of the real identity of the claimant. It appears that great-grandfather Sir Henry Tunstall had had four children—William, who had apparently died without issue; Edmund, who had married a Spanish dancer named Lolita; Henry, whose descendant was a granddaughter named Diana; and Edith, who, though she appears in the first act, has nothing to do with the play. William, Edmund and Henry are all dead, and Diana is the heir to the Tunstall fortunes, subject to the establishment of the fact that Roger, son of Edmund and Lolita, who disappeared twenty years before, is as dead as report made him out to be.

The rest of the family, Diana's grandmother and the wives of William and Henry, dislike the fiery Lolita, and are anxious to establish the claim of Diana, an impetuous and charming young girl of nineteen. Lolita, to get her own back on the family, makes every effort to produce Roger. She sends out world-wide advertisements for the missing heir, and—to her and everyone's astonishment—Roger appears at the family conference to settle matters. If it isn't Roger, it is somebody very like him, and with wonderful knowledge of Tunstall affairs. There is a little scene with the old family butler in the first act that sets the audience thinking, and throughout the play no one is quite sure whether Roger is really an impostor; the author has kept up the suspense rather cleverly. There is a blackmailing young man who is supposed to have lived with Roger's "widow" in Africa, and Lolita's own conduct is a little suspicious.

However, he is accepted by the family lawyer, and is about to enter into his inheritance and marry the delightful Diana, when news arrives that Roger has a wife in Africa. The "claimant" is not able to deny that Roger Tunstall had a wife, but says that there are grounds for divorce, but Diana, being a Catholic, cannot marry a divorced man; so he is forced to tell the truth. He *is* Roger Tunstall, not Lolita's son, but the illegitimate son of William Tunstall, who went through a form of marriage with another Spanish lady in Madrid. The other Roger and he had been friends in Africa years before, and he is careful to explain it was not the inheritance of Tunstall that had brought him back to England, but the photograph of his lovely cousin, Diana. There is a charming reconciliation, and a handy lawyer's clerk leaves us with the impression that the father's marriage in Spain may stand in law, and that the claimant may be the real heir after all. In any case he has Diana!

It all sounds like a novelette, but it is rather better than that, for there is a certain deftness in the writing, and some of the characters are well drawn. There are crudities, and the fancy dress business has the air of being dragged in; nor are we convinced by the violence which brings down the curtain on the second act.

As is always the case with Reandean productions, the play is perfectly cast, although it is pitiful to see such excellent actresses as Miss Ada King, Miss Margaret Carter and Miss Marie Wright with so little to do. They play the female relations in the first act. Although these ladies could never have been married to Tunstalls, they were all capital little character studies, and Miss Ada King again reminded us that she is almost supreme in presenting a certain type. Mr. Leon Quartermaine succeeded in suggesting the true character of the claimant, a man with an aristocratic rake for a father and a Spanish mother; a man who had roughed it, and yet, because of his breeding, had kept pretty clean. He shows that Roger has a ready wit and a nice touch of the romantic in his nature. It was a fresh, fascinating piece of acting. Miss Fay Compton had a mere shadow of a part, but she was young and charming and impetuous, and all the time acted with that sureness of touch and repose that we expect from her. Miss Lottie Venne was introduced (as the Duchess) to enliven the second act for a few minutes. She did this to everybody's satisfaction, although most of the things she said so cleverly had nothing to do with the play. Probably the best performance, however, was given by Miss Gilda Varesi as the temperamental Lolita, who hated the Tunstalls, smoked cigars, and burst into furious rages. Miss Varesi played the part for all it was worth; it was a remarkably good piece of acting. Mr. Fewlass Llewellyn gave a delightful study

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FROCKS AND FANCIES.

Frocks you can Pack—The New Lace Frock—Let's be Decorative or Die!—Fans to Match—Coloured Fur on Everything.

What with cabaret shows galore, first nights innumerable, and new tours setting off in all directions, the dress-makers and the wardrobe mistresses alike have been up to their eyes in work, and the dress-designers must be thinking out frocks in their sleep. Some of them look very well on it—Dolly Tree, for instance, who "did" the Polly dresses, thought out the "Dolly Revel" dresses for the new cabaret show at the Grafton Galleries, and, before they were finished, was plunged into a whirl of activity at the Piccadilly, and already dreaming of frocks for the Hippodrome pantomime this year—oh, yes, a real big, stupendous pantomime of the old order!

Touring Frocks.

It is fairly easy to assume that most people touring will be grateful to Paris for the continuation of beaded frocks, more beads than ever! Nearly all these pack well. Another thing for which the ordinary actress must be truly grateful is the tunic frock. Two-thirds of last year's gowns can be used to make the tight, slim under-dress so that only the tunic need be acquired—and if this is of fairly transparent material, three or four different under-slips almost give the idea of an unlimited wardrobe!

The Difference.

What a hard time, though, the average woman is going to have with her men folks who read that the fashions have changed very little, &c., &c., &c. They won't be able to see that in matters of fashion, "Plus c'est la même chose, plus ca change!" Of course, much can be done with last year's frocks, but not nearly as much as one could wish, since even the kilt must commence at the knee, and the newest frocks have no waist line at all. When the coat frock or cloth dress for day wear is concerned, the long tops have not a visible seam anywhere, and there are no belts!

The New Lace.

I saw one of the new lace frocks at the party given to show us the newest of Clubs, "Chez Victor's," in Grafton-street, which opened last night. It was slim and short, and of the close gold variety, with every flower and leaf in the pattern embroidered in coloured silk. Lovely—but I am sure it was fabulously expensive. Pretty Favette Perry was at the next table to me, and I loved her "folly" sleeves of strands of ribbon fastened into a cuff of ermine trimmed with ermine tails—and she managed to keep these out of the soup, though I can't tell how!

White.

Josephine Earle has a white frock in her collection for her songs at the Grafton Galleries Club—a long, slim tunic frock embroidered with gold bead that is most becoming, and rather shines distinctively amidst so much colour. It had a gold tissue under-slip, I noticed.

Fans and Frocks.

I like the new notion of a shaded frock and a shaded fan to match. Pretty Mrs. Claude Beddington was at Covent Garden one night in a frock which shaded from pale lemon to deep orange and carried a simply enormous fan to match. The audiences have been very smart all the time.

A Complexion Note.

Most women have their own methods of looking after their complexion, and, of course, there isn't any doubt that working in grease paint and working it out again with the necessary massage has a good deal to do with the way in which the average actress looks ten years younger than any other woman. I do notice, though, that actresses are all apt to be a little careless when they are resting—and, of course, the masses of samples and the craze every woman has for experiment leads them to all sorts of strange toilet specialities. However, a large proportion of them seem to know the value of Pond's Cold Cream, especially for bringing out dirt after a motor drive or walk. If you put it on directly after washing to take off the first layer of dust, and wipe off the surface with a towel after a minute or two, you will find it has brought out a lot of dirt from the pores. I do think, too, that Pond's Vanishing Cream prevents dirt from being absorbed.

For Your Flat.

Young Tom Douglas has had one thought in his head beyond his part—his new flat in Bruton-street; and doing up a flat is certainly a consolation for the autumn. There is a very good article in the early September number of "Vogue" on door decoration which will probably interest you enormously. In fact, although it is a number largely devoted to new materials, the furniture articles are more than usually good.

Dresses in "Morals."

How we should have exclaimed at one time at the idea of a Royal blue crêpe de chine frock embroidered in red and gold; but little splashes of colour like this don't alarm anyone to-day, and Edna Best's day frock, with a flounced cape reaching right to the bottom of the skirt, looked very attractive. It has, of course, decorated sleeves. They are embroidered in gold and slashed to show a red georgette lining. Marjorie Mai's green georgette evening frock has a double circular skirt, scalloped at the foot to show a crêpe de chine lining.

At the Winter Garden.

Of course, there are all sorts of pretty frocks in "Primrose," and very expensive ones too. There wasn't much indicative of late autumn wear, since they were summer affairs.

One or two of them, though, were of the embroidered lace variety, with a pretty evening gown notion of having three rows of massed roses to weight the tunic. Coloured fur, of course, trimmed quite half the evening frocks and some of the day ones. I loved Vera Lennox's little blue dance frock studded with silver roses just as I always love her little air of intimacy with her audience—and how well she always dances!

The Savoy Show.

There were not many frocks—of fashion interest, I mean—in the "Sport of Kings," Ian Hay's amusing racing comedy, for Eno Grossmith is a short-frocked girl and Rosaline Courtneidge, as the stage secretary, has no chance of wearing interesting dresses. However, I did admire her little cinnamon coat and skirt with its cream silk crêpe shirt—one of the trimmest workaday suits I have seen for a long time. Her gypsy frock was quite charming for a fancy dress, although, of course, there was nothing new about it.

'BACK TO METHUSELAH.'

First and Last Parts Performed

That there is still a keen interest in the Shaw "pentateuch" was evidenced on Wednesday and Friday last, when Mr. Barry Jackson put on the first and last parts of "Back to Methuselah" for a limited number of matinée performances at the Court Theatre. "In the Beginning" and "As Far as Thought Can Reach" are certainly the best of the five plays, the three intermediary parts have not the same vital interest.

The casts are very much the same as in the original Birmingham production, so that Londoners have an opportunity of seeing Miss Edith Evans as the Serpent. Her performance was one of sheer pleasure, a triumph of wonderful declamation leaving a memory of a marvellous laugh, the laugh that fascinated Adam. Miss Gwen Frangcon-Davies' exquisitely sensjtive impersonation of Eve was as beautiful as before, and is still a most fragrant memory, and the parts of Adam and Cain were again excellently played by Mr. Colin-Johnstone and Mr. Scott Sunderland. In the fifth part, played on Friday afternoon, Miss Edith Evans was seen as the "she-ancient," and she gave an impressive and dignified reading of a rather tedious part. She and Mr. Cedric Hardwicke, who played the "he-ancient," did suggest the restraint and overpowering solemnity of a life of centuries. Miss Cicely Byrne now acts, and looked very beautiful, as Ecrasia; Miss Yvette Pienne made a decorative figure as Chloe, and Mr. Colin Keith-Johnstone's Pygmalion was again an excellent piece of work.

"The Lightning Rider," shown by the Film Booking Offices at the Cinema House Theatre, provides Harry Carey with a characteristic part—that of an intrepid horseman, a sure shot, and an adept with the foils—in all of which he is an acknowledged expert. The film is full of thrills, and is completely satisfying to those in search of cinema "stunts" of a popular order. The support is good throughout, and the photography of the best.

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THE BOOKSHELF.

Some American Plays.

Susan Glaspell is scarcely known in England, although a year or two ago Mr. Norman Macdermott produced a farce in two scenes called "Suppressed Desires"—an amusing psycho-analytical skit—that drew some attention to her name. In America, however, Miss Glaspell is recognised as a considerable dramatist, and is spoken of in the same breath as Eugene O'Neill. All students of modern drama owe a debt of gratitude to Messrs. Ernest Benn, Limited, for their fine series of Contemporary British Dramatists, and the same firm have now issued three volumes in a similar series of American dramatists. These are "The Verge," "Inheritors," and "Bernice," all by Susan Glaspell, and published in paper covers at 4s. each. We welcome this opportunity of calling attention to her plays.

They are three of the most remarkable pieces of dramatic writing we have read for some time, and are certainly sufficient to stamp the author as one of the most courageous and important dramatists now writing in English. It is impossible in a short review to give anything but a bare indication of the scope of Miss Glaspell's work. To take the most difficult first: it would take several readings and two or three columns to do anything like justice to "The Verge," a play that cuts a good deal deeper than any of the others. Browning might have conceived Claire, the strange, penetrating woman who experiments with plant life, and is all the time reaching out into new forms of existence.

The ordinary limitations, which are taken for granted by others, distress her acute spirit, and all the time she is shattering that she may create. The action in "The Verge" is really in the realm of metaphysics, and it is the only one of the three plays that we doubt would come out well on the stage. The present writer, however, would go a long way to see it performed, and recommends it to the consideration of the Stage Society.

"Inheritors," which has been described as "the first play of the American Theatre," deals with a problem much nearer to reality, and is certainly one that should be seen on the English stage. It is immediately of interest to America, but the application is world-wide. The play shows the growth of a town in the Middle West and the founding of a college by two of its earliest settlers, one a visionary who believed that he held all he had in trust for mankind, and the other a cultured revolutionary who had been expelled from Hungary. In the last three acts we see how their descendants treat their fine inheritance. The cry is all for the development of the college into a "hundred per cent American" University, to expel the Indian students, and at the end the granddaughter of the pioneer founder is to be put in prison for maintaining the ideals of the first manifesto. It is a strong, impartial treatment of a great subject firmly handled, and, even for its fine technique, of very great interest.

"Bernice" is in many ways the most remarkable of the three plays, for a vivid, living portrait is presented of a person who never appears. Bernice lies dead in an adjoining room, and through the conversation of her father, the old maid, the husband and two other persons, the character of the dead woman is built up and established. At the end Bernice is as real a personality as any of the people in the play. This is a beautiful, sensitive piece of work which holds the reader's attention from beginning to end.

Jonathan Cape, Ltd., have issued another volume of plays by Eugene O'Neill, "Beyond the Horizon" (7s. 6d. net). The title play is one of the dramatist's earliest works, a superbly written pitiless tragedy of a fine man chained to the earth. It is a study of two brothers, one a farmer by instinct and the other a poet who feels the call of beauty and the places beyond the horizon. There is a girl whom they both love, and the poet marries her and settles down, and leaves his brother to roam the earth. The play has some magnificent scenes, and it makes excellent reading, but we doubt if, as a whole, it would play as well as O'Neill's later plays. There is quite a considerable part for a child who cannot of necessity be more than three years old, which would be difficult to cast. The other play in the volume is "Gold," a much firmer piece of work from the dramatic point of view, although it lacks the fine, human appeal of "Beyond the Horizon."

The American "Theatre Arts Magazine" is a delightful production, and can be recommended as an excellent method of keeping in touch with more advanced dramatic matters in the States. The September number is superbly illustrated with photographs and drawings, and there are a number of articles on the Little thertre movement of America. Those who know Texas only from the films will be interested to read the page advertisement inserted by the Mayor of Dallas, in which he proclaims a "Little Theatre Week," because it is believed that appreciation of the drama is a healthy and essential thing in a well-rounded community.

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THE REALM OF MUSIC.

THREE CHOIRS FESTIVAL.

Those responsible for the Three Choirs Festival held at Hereford last week have much to congratulate themselves upon. Most of the works introduced or re-introduced were worthy of the occasion and undeniably well performed; the better and more worthy the work, so it seemed to us, the better the rendering.

Take, for instance, Bach's glorious Mass in B minor. This was superbly done. Portions of the Mass figured in the Three Choirs' corresponding programme last year; but some three decades have passed by, we believe, since the work was given in its entirety at Hereford. Under Dr. Percy Hull—a conductor gifted with rare musical and poetic insight, as well as skill and resourcefulness—Bach's typical rhythmic principles and ideals were most convincingly realised. The choir sang finely throughout, the London Symphony Orchestra's part in the achievement also meriting great praise. The well-chosen principals were Miss Dorothy Silk, Miss Astra Desmond, Mr. Stewart Wilson, and Mr. Robt. Radford.

Another of the Festival's outstanding successes was the presentation of Sir Edward Elgar's impressive oratorio, "The Kingdom," conducted by the composer himself. Miss Agnes Nicholls, Miss Olga Haley, Mr. John Coates, and Mr. Herbert Heyner were the chief vocalists; and their efforts, like those of the choir and orchestra, left very little to be desired.

Sir Edward Elgar, Master of the King's Musick, can count upon a specially warm welcome whenever he reappears in this part of the country, which was formerly his home; and it is generally recognised that his matchless religious composition can nowhere find a more suitable setting than in the old West-country cathedrals, such as those of Hereford, Gloucester and Worcester. Among other Elgar works heard in Hereford Cathedral last week were "The Dream of Gerontius" (principals: Miss Astra Desmond, Mr. John Coates, Mr. Robt. Radford); "Go, Song of Mine" (Op. 57), his orchestral transcription of Handel's Overture in D minor, and his "Empire March, 1924." Sir Edward himself conducted all these, with the exception of "Go, Song of Mine," and also directed the London Symphony Orchestra's brilliant performance, in the Shire Hall, of his own Introduction and Allegro for Strings. At the close of the last-mentioned performance, by the way, he received an ovation from the crowded audience.

The music heard and enjoyed in the Cathedral also included Mendelssohn's "Elijah," Edgar L. Bainton's "The Tower" (new work for chorus and orchestra, composed for this Festival, and conducted by the composer), Brahms' solid Requiem, Rossini's "Stabat Mater," Parry's "Blest Pair of Sirens," Handel's ever-popular "Messiah." Nor should mention be omitted of Brhams' Symphony in E minor (No. 4) and Elgar's Violoncello Concerto, beautifully played by Miss Beatrice Harrison.

Wednesday evening's orchestral concert, to which reference has already been made, comprised further interesting "novelties" in an Introduction and Rondo by Alexander Brent-Smith; songs by Sir Ivor Atkins (organist of Worcester Cathedral); orchestral piece, "Æsop's Fables," by W. H. Reed; miniature suite for voice and orchestra, "Millers' Green," by Dr. A. Herbert Brewer (organist of Gloucester Cathedral)—all of these being conducted by their respective composers.

In addition to those named above, the following distinguished principals took part in the festival:—Miss Agnes Nicholls, Miss Dorothy Silk, Miss Elsie Suddaby, Miss Muriel Brunskill, Miss Olga Haley, Mr. Tudor Davies, Mr. Charles Knowles. Sir Ivor Atkins was at the organ for the Cathedral's morning performances, and Dr. A. Herbert Brewer for the evening performances.

Dr. Percy C. Hull was the Festival conductor, and to him must be attributed in chief measure its general impressiveness and success.

BRITISH NATIONAL OPERA.

At the outset of the winter season the B.N.O.C. has been strengthened by the addition of several new members, among them May Busby, soprano, who sang at the Covent Garden international season this year; Dennis Noble, and Parry Jones. When the company appear in London after Christmas we shall probably hear a new Hugh, in "Hugh the Drover," for Walter Widdop is now studying the part. In preparation for the bout of fisticuffs, the Drover and his rival in love, the Butcher, indulge in, Mr. Widdop is undergoing a course of bare-fist boxing with Billy Roff, an ex-light-weight champion of England, as his coach. In joining the company Mr. Parry Jones finds himself in touch again with another survivor from the "Lusitania" disaster in the person of Oliver Bernard, the designer of the new scenery, whom, strangely enough, he now meets for the first time.

*GREEK THEMES IN MODERN SETTINGS.

"The principal obstacle to be surmounted," remarks the author in one of his explanatory chapters, "in the attempt to give musical expression to certain parts of the Menœchmi is well stated in Holy Writ: If the light within thee be darkness, how great is that darkness." The quotation would have been in place at the head of each of the Greek Themes treated in this volume. Nobody knows how Ancient Greek music sounded. It is as hopeless to try to reconstruct it from the fragments of text remaining to us as it would be, ages hence, for investigators to attempt the reconstruction of present-day music if the only data left to go upon were a page from a Wagner music-drama and two or three examples of minor composition forms by second or third-rate composers. Even if we did know, and could reconstruct it, our ears would not be tuned to it. Mr. Stanley, therefore, while keeping in view the purpose which he avows at the end of a long, and, on the whole, enlightening preface: ". . . so to interpret an art long since inactive that it will live again, to mirror emotion and enforce action now as it did in the days of the great dramatists of Hellas," takes his courage in both hands and resolves "to make his compositions as attractive as possible to a modern audience." "One of the first difficulties to be overcome," he says, "is a certain lack of appreciation of the power of unison singing met with nowadays. We are so accustomed to the use of harmony that we deplore its absence. Therefore, it is evident that appropriate harmonizations must be employed." Following in this the late C. F. Abdy Williams, he rejects the employment of harmonies analogous to those used in the Church Modes, which would seem to be a reasonable compromise. "If the Greeks had no harmony, in the modern sense, and modal harmonies are out of place, it follows that only the simplest harmonic schemes should be used in the accompaniments, and in the voice parts reliance should be placed on the unison. As the accompanying instruments will remove any effect of monotony that might otherwise result, this involves no danger." "Very frequently it will be found that suggestions of harmony, like open fifths, with no content-defining thirds, will be sufficient." Mr. Stanley gives his reasons for taking his stand by the Dorian Mode (E—E) and the Pœonic, or five-membered rhythm, which, as he says, is to us no longer an artistic alien.

In Percy MacKaye's drama of "Sapho and Phaon," the elasticity and expressiveness of the five-membered rhythm is demonstrated in Alcœus' song, "Wine, Dear Child, and Truth." But since no text or analysis of the play is given, a just estimate of the music, on the whole, is difficult to arrive at. In the introduction to Act II., "which aims to suggest the pervading atmosphere of love and the implications of the moonlit night," the initial theme of Sappho's song is made the basis of a canon in the octave between the two harps—one stationed in the wings at left of stage, the other placed at the right. This leads into a similar type of canon for the flutes. . . The use of four-part harmony in the final chorus is justified, the author asserts, because it gives variety to the treatment of a theme which has already appeared several times, and because, secondly, it gives a more powerful climax—both reasons which would carry weight with an average audience at a public performance. It is a little startling to come upon a Neapolitan folk-song at the end of the play. Its introduction is explained in this way. At the opening, one of a number of Italian excavators in the ruins of an ancient theatre discovers certain toilet articles used by the actors and actresses. Suddenly, while these are being examined, the stage is peopled with the ghosts of the players who enact the story of Mr. MacKaye's drama and then vanish, leaving the ruins once more to the labourers and their songs.

The settings for "Alkestis" were written in a hurry, in response to an urgent request to "help out" the Senior Girls' Class at Michigan University. That is the reason, no doubt, why Alkestis' great speech is omitted. P. Potter's English translation was used, the version being that adapted and arranged for performance by Miss Elsie Fogerty. When the Senior Girls finally gave their performance, in June, 1912, it was received, we are told, with great enthusiasm. "The properly Hellenic type of stage, an extension from the massive portico of the Alumni Memorial Hall, and the out-of-door environment, contributed in no small degree to the effect produced." The instrumental accompaniments and special instrumental numbers are scored for flute, clarinet, and harp, the flute parts "written an octave higher than in Greek practice, as otherwise they would not be effective, especially in the open air." The lament of Eumelus is expressive, and has much dignity. A note says that the Eumelus not being musically qualified, the solo was assigned to a professional singer, the actor kneeling before the bier with his back to the audience to assist the illusion. Such was, of course, Greek practice. In view of a like contingency arising with the chorus singers, alternative settings of one of the numbers are given.

The "Iphigenia in Tauris" was written for a performance by the Classical Club, Michigan University, in 1917. "The variety of the metres, the dramatic intensity of the situations, and the nobility of the sentiments characteristic of the Greek text . . . . made inevitable a more extended musical treatment. . . ."

Besides flutes, clarinets, and harp, piccolo and percussion are used in the accompaniments. Under the Greek text is set an English translation by Dr. Marion C. Wier. It is suggested that it may often be convenient to place a supplementary chorus in the wings, and for the use of such assistants who probably will not know Greek a text of the choral odes in which the Greek is given in English notation has been prepared, and may be obtained from the Latin Department of the University. For the Classical Club's performance the dances, or rather the evolutions, of the chorus, were invented by Professor Herbert C. Kenyon. These are here indicated clearly by means of figures, and precise directions for their staging are given. The designs for the dresses were the work of Orma F. Butler, from studies made from Greek vases. Several plates reproduce the various scenes. Some of them would appear to have been uncommonly effective.

The settings of the First Ode of Pindar and of the Dirge of Sicilius were the author's first venture in the field of Greek music. He claims for the Ode that there is more variety than in H. Thierfelder's and O. Fleisher's arrangements. These, and several other fragments, were performed at a concert of Ancient Greek Music given in 1913 at a session of the Classical Conference in connection with the meeting of the Michigan Schoolmasters' Club.

Attempts were made in experimenting with the music to the "Menœchmi" to produce the effect of the double reed pipe which is supposed to have furnished the accompaniment. "All melodic movement was restricted to the first clarinet, functioning as *tibia dextra*, while the second in the guise of the *tibia sinistra*, gave a drone note." But the results were found "monotonous and unresponsive to dramatic implications," so Mr. Stanley, again reminding himself that the music was intended first and foremost to "mirror the emotions and enforce the action," freely used his clarinets to that end. But at the actual performance by the Classical Club it was found impossible to secure competent players, and resort had to be made to an organ. The organ part also appears, therefore, in the score. The "open confessions" do not end there. "As but one of the singers had the remotest acquaintance with Latin, they found so great difficulty in memorising the text and the music that it became necessary to indulge in deception by attaching the vocal score, written large, to the back of the costume of the double-reed player. The singers, standing farther back, . . . were then enabled to sing from the music. . . ." "The stage, in any case," comments the author, "relies more or less on illusion; and if in this instance the double-pipe player was a music-rack as well, no loss was occasioned to the audience; for, the combination of functions not having been perceived, furnished an additional illusion, out of the ordinary."

The recitative is decidedly animated and mobile, and has character. A good example is the first solo, "Ni mala, ni stulta." For the help of those who have little Latin, the elisions in the text are printed small as superscripts. At the end of the volume is the score of a symphonic poem on a Greek subject, entitled "Attis."

* "Greek Themes in Modern Musical Settings." By Albert A. Stanley. Macmillan Company. $4.00.

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It does not appear to be as widely known as it should that the South London Philharmonic Society were active in promoting concerts for children long before the movement was set going in Central London. The practice of the society and its conductor, Mr. W. H. Kerridge, has been in the past—and probably will be again—to place before the children at an afternoon concert the identical programme that their elders were to hear the same evening, with the addition, of course, of suitable comment and enlightening information. On one occasion the solo performer was Walter Rummel; on another, Albert Sammons. Among the choral and orchestral works the society takes in hand this season are Dvorak's "Stabat Mater," Holst's "Hymn of Jesus," Parry's "Pied Piper of Hamelin," Beethoven's Fifth Symphony, and a Brandenburg concerto.

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WEDNESDAY, SEPTEMBER 17, 1924.

THE CONCERT PARTY SEASON.

The Vanishing Summer.

THE season just ended, by courtesy called summer, has been the most disastrous that alfresco shows have ever experienced, and while theatres and music halls have been doing business usually associated with the long evenings, the receipts of open-air entertainments have fallen considerably below zero. It has been a common sight to see artists performing to a mere handful of spectators, the comedians making jokes about the wintry weather and offering to provide their audience with fur coats to enable them to withstand the biting blasts. However good the entertainment presented, no one can be expected to sit and shiver, and holiday-makers at the seaside resorts have sought refuge at the fireside throughout the months of July, August, and part of September.

Although some people say that the English climate is the same as ever, there can be no question that our summers used to be much more genial than they are to-day, and the mildness of our winters seems to have the effect of transferring the cold weather to what used to be summer-time. The concert party business has become perhaps the most precarious of any enterprise, and many are seriously thinking of abandoning the work altogether. The bad weather has an effect on the artists themselves, and vocalists find their voices impaired through waiting about in the rain, and comedians try in vain to shake off the depressing effects of cloudy skies. Some alleviation of the conditions is secured by transferring the entertainments to town halls and other buildings, but this means added expense and a consequent depletion of profits. Nothing could be more exhilarating than listening to a good entertainment while watching the sparkling waves and inhaling the health-giving ozone, but weather conditions of the past years render that impossible, and if visitors to seaside resorts are to have entertainments it is increasingly evident that they must be given in an enclosure of some sort. The pavilions at some of the more important seaside resorts are admirably constructed for the purpose, and can be opened for the fine weather and closed for the bad.

The concert party form of entertainment is one that has developed exceedingly. The revue is quite a common item of the performance, and the dressing and mounting of each number is elaborate. It has been taken up eagerly by the municipalities, and the Mayor of Margate, in his address to the members of the Institute of Journalists, who entertained him at dinner last week, took occasion to say that the Corporation were very proud of their artists. Margate, he added, has the distinction of having provided the first bathing machine, and upon that incident no doubt was built the prosperity of the popular Kent Coast resort. People who never entered a theatre or music hall before would, moreover, make their first acquaintance with a variety entertainment on holiday, and thus become regular patrons of places of amusement on their return home.

Extensive use, as we have hinted, is being made by the municipalities of the concert party artist. Summer entertainments on the commons and winter shows in the town halls are becoming more and more prevalent, and cafés and restaurants all over the country are making them a feature of their programmes. They have evidently no sympathy with the pronouncement of a Harrogate organist that music with meals is a direct incentive to indigestion. No greater fallacy could be imagined. Reading while eating, in which so many people indulge, is no doubt bad for the digestive organs, but looking at the printed page requires concentration, which listening does not, and we have medical authority for believing that a song or musical selection, just as much as agreeable conversation, makes the process of digestion much more complete.

Music and Indigestion.

The demand for entertainments, which add so considerably to the enjoyment of holiday-makers, is increasing, but too much reliance is placed on the sun, which is becoming each year more and more conspicuous by its absence. Those who provide the entertainments should not be expected to take the risks which they are taking, and those towns which want to attract visitors should make provision against inclement weather. It is something in the nature of a tragedy for a concert party proprietor who has committed himself to the engagement of a company to find that owing to the bad weather he is unable to realise anything like the salaries of his artists. The rates of many towns are relieved to an enormous extent by the revenue derived from entertainments, and it should be the aim of the authorities to provide buildings by the sea in which the audience is not necessarily exposed to the elements and where concert party promoters would be able to run their shows without the fear of bankruptcy.

WHY I LOVE THE STAGE.

By DENNIS NEILSON-TERRY.

Why do I love the stage?

Because I have been bred and born on it.

It is difficult for me not to like the stage, having been connected with it all my life. My association with the stage is, perhaps, unique. My mother and father are managers; my sister is a manager, and my wife and I are managers of our various productions. We are all actor and actress managers. We all pursue a useful cause; give work to actors and actresses, while at the same time providing work for ourselves.

The stage is an institution that was meant, so it seems to me, much more for the purpose of entertainment and general happiness and enjoyment of the public rather than for its education.

That, partially, is the reason why I think Shakespeare is not a success at the moment because he does not so much entertain as educate the public. This is a great pity, because I think Shakespeare is useful for the actor to sharpen up his wits and to articulate well. Unfortunately they have put Shakespeare into the school curriculum. Children are compulsorily made to learn him as a lesson; they become enthusiastic about him (as children). That is the pity; we want people enthusiastic when they are grown up.

If the authorities will only give up teaching Shakespeare at schools and educate children in revues and musical comedies, perhaps, when the children grow up and have money of their own to spend, they would devote their attention to the rather more serious works of Shakespeare and shun revue, which is a bone of contention with some people. I say "perhaps."

I have said that my wife and I are actor and actress managers. I am afraid that, with the general high cost of living, artists, generally speaking, have not the opportunity of saving sufficient money in order to go into personal management. An enormous amount of money is nowadays necessary to launch a venture: and people who have money to lose on theatrical speculation are very few and far between.

So far as I can tell, by having read the stories of the lives of old actors, both the actor and the audience of to-day are more highly educated than they were in the days gone by. Thanks to the better education of the audiences, and, consequently, their initiation to stage secrets, the glamour of the actor as an actor has disappeared. And a good job, too!

To surround an actor with glamour only tends to make the actor more conceited. To surround him with a shroud of mystery is a mistake. Why should he be anything but an ordinary human being? Let his performances be mysterious, or anything you like, but do not pretend that the actor himself is a mysterious, peculiar person. He is no more mysterious than the members of the public. And yet some seem to muddle their art with their personality. An actor's art should always be mysterious; but his personality should remain untrammelled.

[*Photo, Bertram Park.*
DENNIS NEILSON-TERRY.

It must be good for actors to mingle with classes other than their own.

I disagree entirely with the view that an actor is any the worse for playing golf or attending musical soirées and mixing with those people who might largely compose his audiences, provided that his stage work is his first interest. No, an artist must of necessity be a better man for mixing with the people as a whole, for by so doing he tends to become more natural, and is likely to play more naturally whatever part may be given to him.

Acting, as compared with the old days, is becoming more natural, and one cannot learn to express the emotions and movements of ordinary everyday people unless you go about to discover them. And you can discover them just as well on the golf links as by perspiring excessively at rehearsals.

Actors are not so conservative as they were in the old days. The change is for the better, so far as I can see.

THE DRAMA IN AMERICA.

"Rose-Marie"—"The Haunted House"—"Be Yourself"—"The Green Beetle"—"Pigs"—"Havoc."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 6.—Arthur Hammerstein has produced a magnificent musical play called "Rose-Marie" at the Imperial Theatre. There are two acts and ten scenes. The book and lyrics were written by Otto Harbach and Oscar Hammerstein 2nd; the music was composed by Rudolf Friml and Herbert Stothart. There is a seemingly endless array of tasteful and dazzling costumes, and the chorus is exceptionally numerous and attractive. The stage settings, too, are very handsome. Moreover, there is a real plot, for the piece might be fairly described as a musical melodrama. Opening in a saloon in Fond du Lac, it proceeds to a deftly devised pantomimic scene in which the Indian, Black Eagle, is murdered in his cabin, thence to a lodge in the Canadian Rockies, where the hero is falsely accused of the crime, and finally to Quebec for the dénouement. The "Totem Tom Tom" dance number was received with enthusiastic applause, and other numbers that went particularly well were "Rose-Marie," "Indian Love Call," "The Door of My Dreams," and "Why Shouldn't We?" Mary Ellis, formerly with the Metropolitan Opera Company, appeared as the young French-Canadian girl, Rose-Marie La Flamme, and captivated the audience completely. Arthur Deagon was splendid as Sergeant Malone, of the North-West Mounted Police. Dorothy Mackaye was very funny as Lady Jane, and was ably abetted in the fun-making by William Kent. Dennis King sang and acted well as Jim Kenyon, and others who contributed to the success of the performance were Edward Ciannelli, Pearl Regay and Frank Greene. The dances and ensemble numbers, devised by David Bennett, have received well-deserved praise.

"The Haunted House."

At George M. Cohan's Theatre this farce, "in three complexes," by Owen Davis, seems to be one of those mystery plays at which the audience laughs continuously without being quite clear as to what it is all about. The scene is a country place, and the characters include a newly-married pair, a psycho-analytical novelist, a milkman, a policeman who faints at the mere thought of blood, a father, a practical wife, and a tramp. The programme contains a request that the audience will not divulge the explanation of the mystery. The play pictures the doings in a haunted house. From all appearances a former sweetheart of the bridegroom has been murdered, and the novelist turns detective. His efforts to solve the mystery prove highly diverting. Wallace Eddinger plays this part, and he told the audience in a curtain speech that the play had been written to make them laugh. That the author had achieved his purpose there was no denying.

"Be Yourself."

This is one of the funniest of recent musical plays. George S. Kaufman and Marc Connelly wrote the book; Lewis Gensler and Milton Schwarzwald composed the music. Produced by Wilmer and Vincent at the Sam H. Harris Theatre, the piece has made a distinct hit. The extraordinarily clever dancing of Queenie Smith and Jack Donahue wins enthusiastic applause, and the excruciatingly funny mannerisms of G. P. Huntley in the rôle of Joseph Peabody Prescott send the audience into convulsions. The scenes are laid in Tennessee, and the play pokes fun

(*Continued at foot of next column.*)

(*Continued from previous col.*)

at the mountaineers' feuds that have formed the theme of so many serious plays. The bearded mountaineers mix freely with the quality folk from New York, and Mr. Huntley has a scene with two of the simple natives that is screamingly funny. The music is pretty good. "My Road" has a catchy air, and "A Little Bit of This" is a lively number.

"The Green Beetle."

Quite thrilling at times is this three-act melodrama by John Willard that occupies the stage of the Klaw Theatre. Mr. Willard is no prentice hand at this sort of thing, for he wrote "The Cat and the Canary." His new play is different, however, for it does not aim at concealment, but derives its most effective moments from the inevitable approach of incidents that the audience has been clearly told to expect. In other words, suspense is induced in a clever way. A story of vengeance is unfolded that begins in the San Francisco curio shop of the villainous Chang Hong. In the first act an American husband and wife visit the place, and the former is quietly killed and shoved into a window seat, while the wife drinks a cup of tea which deprives her of her mind. Only a few moments before Mrs. Chandos has accepted from Chang Hong a ring, the setting of which contains a green beetle. This ring, Mrs. Chandos has said, will be sent as a gift to her daughter Elsie. It is to avenge the honour of a member of his honourable family that Chang Hong commits these misdeeds, and the rest of the play deals principally with the means by which the green beetle leads Elsie to the scene of her father's tragic end. Chang Hong becomes a victim to one of his own cunningly devised instruments of death. Ian MacLaren is effective as Chang Hong, and other parts are well acted by Stephen Wright, Blanche Friderici, Florence Fair, Lee Patrick and Edmund Elton.

"Pigs."

John Golden has just produced at the Little Theatre a very amusing comedy called "Pigs." The authors are Anne Morrison and Patterson McNutt. There are three acts, and the fun revolves around Thomas Atkins, junr., aged 18, an amateur veterinarian, and his fiancée, a garrulous little flapper named Mildred Cushing. The play shows how this adolescent pair try to raise $250 to buy 250 doubtful pigs and sell them at a large profit in order to lift the family mortgage and get married. Nydia Westman is delightful as the pert Mildred, and has made a hit. Frank Craven staged the play, and he has given it some realistic touches that make it highly entertaining. Wallace Ford, May Buckley, George Henry Trader, and Maude Granger contribute clever characterisations.

"Havoc."

Harry Wall's war-play has scored an undeniable success at Maxine Elliott's Theatre. A powerful drama splendidly acted is the general verdict. "Havoc" is undoubtedly the most stirring play of its kind that American audiences have seen. Ralph Forbes, Leo G. Carroll, Joyce Barbour, Molly Johnson, Vincent Holman, Ethel Griffies, William Kershaw and Richard Bird are all perfect in their parts. All signs point to a long run.

Maude Adams, after a long retirement, will make her reappearance on the stage at the head of a road company of Bernard Shaw's "Saint Joan," according to the newspapers. B. C. Whitney will direct the tour. In the meantime the Actors' Equity Association has conferred an honorary lifetime membership upon Miss Adams, in order to obviate any difficulties that might arise from the recent conflict between Equity and the independent managers.

THE PLAY IN PARIS.

Little Theatres to the Fore—Witty Shows on Tiny Stages—Odeon Company for New York.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—We are expecting several new plays this month with the reopening of the Theatre du Vaudeville to-night with "Maman" (of which a report will be given next week), but meantime the small resorts known as "cabarets" have had the unique attention of the critics, all having broken out in an epidemic of revues instead of the usual turns by *chansonniers* discoursing their own political ditties to well-known airs. In the old days we could drop into one of these Montmartre establishments, take a drink for 6d., and listen to a budding poet. Now we must take a ticket at the box office, and face the footlights illuminating a small platform on which the jokes of the hour are recounted by some well-known vaudeville people in the form of a miniature revue. Indeed, the cabarets have become regular playhouses, and we can hear some of the best written concoctions at such places of entertainment, containing infinitely more fun than the gorgeous productions at better-known variety houses. Unlike the legitimate temples of drama, these small theatres are now in full swing, with an avalanche of new productions during the past few days.

"A London, aux Quat'z'Arts."

The Quat'z'Arts cabaret, up Montmartre, replenished its smart bill on Wednesday by a revue with the above title, sounding like "Allons donc aux Quat'z'Arts" ("Let Us Go to the Four Arts"), by Gabriello and Wyl. There are a variety of political jests to amuse the man in the street, dealing with Herriot's visit to London, the fiasco of the Olympic games, the Spanish mission in Morocco, Mussolini controlling feminine attire in Italian churches. We have also some items referring to local events. This revue, suitable for the tiny stage of this cabaret, is played by Jane Ares, Mlle. Kady Tessier, Gabriello, and Harley.

"Les Passions Perverses."

Martial Tallien has resumed control of the Moulin Bleu, with the above piece, by d Hansewick, and played by Jean Valois, Jacques Derives, Carpentier, Demarey, A. Rauzena, Mmes. Marie Bourgeot, Lise Farny, Suzanne Chatellier, de Berville and Diana.

"Salade Rousse."

Punning as a Russian salade, signifying in local parlance a mixture of everything, the authors of the revue "Salade Rousse" have tried to produce a variety of skits for the Lune Rousse cabaret. D Bounaud, G. Baltha (the chansonniers), and Leon Michel show us two Indian chiefs smoking the pipe of peace; they are Herriot and MacDonald. Then they let their fancy fly away with them, and we have topical allusions of the former government being blackballed, the accident to the Republican guard band at Havre, the resignations at the Conservatoire de Musique, the recent so-called film scandal at Versailles; American advertising men competing for Notre Dame as a publicity site, with Quasimodo protesting, and so on. These scenes are written in a witty style, suitable for the small platform of the Lune Rousse, with present-day ditties adapted by Fernand Heintz, who knows how to tickle the ivories. The various rôles are played by Spark, Secretan, de Soutter, Suzanne Delelly, and Mado Mailly.

"Jusqu'à la Gauche."

At the Perchoir we also have an excellent revue, "To the Left," referring, no doubt, to the present political turning, in which we hear references to the domestic servant strike promised this year, the embezzlement by the Opera Comique accountant, and the café chantant revival. The parts are taken by Germaine Augier and Simone Judic, MM. Charles Cluny, Leonce Paco, Hirlemann and Chabert. The programme commences with songs by the chansonniers attached to this cabaret, Jean Bastia, Paul Weil, Jules Moy, René Dorin, Esteban Marti.

"Bebel et Quinquin," the biblical operetta, produced at the Perchoir last year, resumed its run this evening at the Mathurin, with Vallée in the rôle of Adam (held by Harry Baur last season).

"Crime et Chatiment."

The stage version in French of this Russian story of Dostoievsky by Paul Ginisty and Hugues Le Roux was revived at the Odeon on Wednesday. "Crime et Chatiment" is now played by André Carnege (Rodion), Fabry, Charpentier, Gabrio, Tricot, Mmes. Tonia Navar, Suzanne Courtal (as Sonia), Robiane and Cazaux, supported by the Odeon troupe. Dostoievsky was born about 1822, but he has only become really popular in Western Europe of recent years, long after his death. Indeed, we are promised two French versions of his "Idiot," by different adapters, to say nothing of films galore, now that the copyright of his works is supposed to have fallen out. Noziere is reported to be writing a version in collaboration with Vladimir Bienstock, former lawyer of St. Petersbourg, to be presented later in the season at the Theatre du Vaudeville. "Crime and Punishment" is the usual *triste* history of human wretchedness depicted on the banks of the Neva by Dostoievsky.

A part of the Odeon troupe is sailing for New York on Oct. 15 for six weeks.

"La Danse à travers les Ages."

Mme. Marie Artsiboucheva has leased the Theatre Albert I to present her admirable terpsichorean programme by members of the former ballet troupe of the Moscow state opera. She offers a kind of Chauve Souris show, illustrating the art of dancing since the earliest ages. Thus there is the "awakening of dance" by prehistoric man, in which the performers indulge in eccentric antics to the music of Scriabine, followed by the graceful movements supposed to have been practised by the Egyptians, Greeks, Romans, to the scores of Tchaikovsky, Glazounow, Rimsky-Korsakoff, Mozart, Debussy, etc. There is the Hindoo steps, the *pavane* of Henri IV, gavotte, waltz, and so on, down to the cake walk, and modern dances. These dances through the ages are certainly interesting, but the location of the Theatre Albert I a little out of the way. The present troupe of Mme. Artsibucheva comprises A. Korovine, E. Olenine, A. Bitchkovsky, W. Voldemaroff, A. Rebine, Chaliko, S. Leonardi (a fine singer), Mmes. E. Koslovskaya, Lisa Carene, L. Loussieva, E. Stepanova, N. Troubetskaya and Helene Ivanova.

THE VARIETY WORLD.

A Popular Matinee—Death of Lester Barrett—Vaudeville Golfers—Stars in Australia.

A Popular Matinée.

At the suggestion of members of the Eccentric Club, it is proposed to give a matinée to Mr. Arthur Roberts, in celebration of his jubilee on the stage, Mr. Albert Voyce, the chairman of the V.A.F., approached Sir Oswald Stoll on the matter and asked if he would kindly grant the use of the Alhambra for the purpose on a date to be fixed.

Sir Oswald agreed with the proposal and expressed his wish to reserve a box for the performance at a price of 100 guineas. A committee is in course of formation, the secretary of which is Mr. Jack Harrison, of the Eccentric Club. The date of the matinée will be announced later.

Billy Merson Shield for Golfers.

The competition for the Billy Merson Shield takes place at Raynes Park tomorrow (Thursday). It will be medal play, and members in the provinces are eligible under the usual conditions. The present holder is Mr. Sheldon.

Stoll Cup Competition.

On Thursday, the 25th, the Preliminary or Qualifying Round for the Stoll Cup Competition will take place at Sudbury. The 16 best scorers in medal play will be entitled to take part in the competition proper.

Championship Result.

Mr. J. W. Rickaby was the winner of the competition for the Championship of the Vaudeville Golfing Society held at Sudbury last week. Jim, who has not had much luck in competitions hitherto, was in capital form, and went round in 84+80=164. The next best was Mr. Horace Sheldon with 94+84=178.

Although everyone had to play from the scratch mark several of the longer handicap men valiantly turned up and did the 36 holes. These included Messrs. Alf Hayward, Harry Ristori, J. B. Taylor and Teddy Knox. Nobody regretted coming, however, as—thanks to the ministrations of Major J. Mullings, the new secretary of the Sudbury Club—it was a most enjoyable function.

No cards came in from the provinces, although a telegram arrived from Mr. Jesse Jacobson in Glasgow announcing that it was too wet to play. Hard luck—for Jesse was very keen on having a shot at the coveted trophy.

September Medal Result.

The September Medal was won by Mr. Bert Weston, playing at Newcastle, who returned 78 nett. There was a useful crowd at Raynes Park, where Mr. J. W. Rickaby and Mr. James Foreman tied with 80 apiece. Others who played included Mr. Billy Merson, Mr. Horace Sheldon, Mr. Harry Ristori and Mr. Teddy Knox.

Gillespie Trophy—to date.

The following are the results to date in the first round of the competition for the Gillespie Trophy: J. W. Rickaby beat H. Sheldon; Billy Merson beat H. Ristori, and Harry Gunn beat Sammy Shields (on the 19th green).

The Second Round draw is as follows: (1) B. Merson v. H. Gunn, and (2) J. W. Rickaby v. Greeves Johnson or Teddy Knox.

"Events."

Harry Day has in preparation a new revue entitled "Events," to be produced shortly.

"Rumours."

T. Elder Hearn is introducing another novelty into his show, "Rumours," replacing the chorus with eight lady violinists. The dancing will be left in the hands—or should we say feet?—of Eva Barnes.

Alhambra Concert for Dental Hospital.

On Sunday, Oct. 5, a concert will be given at the Alhambra in aid of the Royal Dental Hospital, Leicester-square. The theatre has been placed at the disposal of Lord Burnham, the Hospital's Senior Trustee, by Sir Oswald Stoll, who is a Life Governor.

Among the well-known artists who have promised to appear are: Miss Gracie Fields, Miss Kathleen Destournel, Miss Clarice Mayne, Mr. Jack Buchanan, Mr. Donald Calthrop, Mr. Will Fyffe, Mr. Morris Harvey, Mr. Billy Leonard, Mr. Mark Lester, Mr. George Robey, Mr. Clarkson Rose, M. Jean Baptiste Toner, Mr. Walter Williams, and the Alhambra Orchestra, under Mr. George Saker, has also volunteered its services.

The immediate object of the concert is to provide funds for the enlargement of the present X-Ray Department and the equipping of a special Children's Department.

Seats, which range in price from £1 1s. down to 2s., are obtainable from the Hon. Secretary, Lord Burnham's Appeal Fund, Royal Dental Hospital of London, 32, Leicester-square, W.C.2, or from the Alhambra Advance Booking Office, Charing Cross-road.

As President of the Royal Dental Hospital, H.R.H. the Prince of Wales has sent Lord Burnham the following message:—

"As President of the Royal Dental Hospital, I am glad to endorse Lord Burnham's appeal, and sincerely trust that, by its success, the Management Committee will be enabled to provide the Special Children's Department and the extension to the present X-Ray Department, both of which are so urgently needed."

Death of Lester Barrett.

We regret to record the death of Lester Barrett, the well-known author, composer and comedian, which took place on Saturday morning last after an illness of some duration. A brother of Leslie Stuart, he was a great favourite at one time in the North of England, and, strangely enough, never appeared in London; and his own songs were popular to a degree, among them being "Down by the Sea," "All for the Sake of Finnigan," "Delany's Chicken," "Hooligan's Mule," "You Can't Think of Everything," and "Ga-Ga-Ga-Ga-Good-bye (the Stammering Sweetheart)," "I Used to Sigh for the Silvery Moon," sung by G. H. Elliott, was a fine example of his work as a lyric-writer. He held, prior to his retirement, a responsible post for 20 years in the professional department with Messrs. Francis and Day, and was extremely popular with performers. The funeral takes place this (Wednesday) morning at Acton Cemetery, following a service at 10 a.m. at the Chiswick Catholic Church, near Turnham Green.

Mr. Barrett leaves a wife and five children—from sons and a daughter—all married.

Leslie Stuart.

Music hall-goers will be glad to hear that Mr. Chas. Gulliver has secured Leslie Stuart, the famous composer, to appear at the New Oxford from Monday week onwards. Leslie is assured of a big welcome at this popular resort, where his melodies became so popular many years ago when Gene Stratton was such a favourite at this hall.

Percy Le Fre.

From Australia comes the news that Percy Le Fre has made a wonderful success in "Good Morning, Dearie," and his drunken dance has been highly praised by the press. Naturally Albert Le Fre—who is appearing in "Poppy" at the Gaiety—is delighted to hear that Percy has made good down under, and from present reports it seems that he will be absent for some time.

"Rob Roy" at Glasgow.

At the Glasgow Coliseum on Sept. 29 "Rob Roy" will be again played. It is the same production as appeared last year.

"Our Nell" at Liverpool.

On Monday, Sept. 29, at Liverpool Olympic, "Our Nell," from the Gaiety Theatre, will be presented. Miss José Collins and practically the whole of the Gaiety cast will appear for two weeks.

Pantomimes.

The pantomime at the London Hippodrome will be "Mother Goose," in which principal parts will be played by Miss Dorothy Ward (principal boy), Shaun Glenville and Wee Georgie Wood.

At the Liverpool Olympia "Puss in Boots" will be staged. Miss Mona Vivian will be the principal boy, Miss Susie Belmore the principal girl, and the chief comedian Billy Merson.

Miss Nellie Wallace will be the principal comedienne in the pantomime, "Aladdin," at the Glasgow Theatre Royal. Miss Elsie Prince will be the principal boy, and Miss Jenny Hartley the principal girl.

In aid of at Buxton.

The cabaret show organised at Buxton last week in aid of the Devonshire Hospital proved a great success. Mr. George Henriques (the organiser) and his wife were the principal artists, and the fun-makers were Mr. Humphrey Watts, Mr. Cecil Railton and Mr. Morville Wilcox. Exhibition dances were ably performed by Miss Vivienne Plews and Miss Molly Suffield's Six Manchester Cabaret Girls.

King's Theatre, Southsea.

As a result of the recent Theatrical Sports at Stamford Bridge, an interesting ceremony took place last week at the King's Theatre, Southsea, when, in the presence of the orchestra and staff, Mr. Peter Davey (general manager of Portsmouth Theatres, Ltd.) presented Mr. Charles Clarke, the manager, with a handsome silver challenge shield, the prize won by the scorers of the highest aggregate number of points in the sports. The King's Theatre tied with the South London Palace in holding the shield for the first year. Before the trophy goes to the South London Palace it will be held by the Theatre Royal, Portsmouth, for three months.

"The Times."

Looking in at the Hippo., Nottingham, last week, we found Frank E. Franks playing to excellent business with his latest revue, "The Times," in which he is supported by an excellent all-round cast, including Hart and O'Brian and Jean Boyne. The production is splendidly mounted, and in the various comedy scenes Frank is amply rewarded for his untiring efforts to provide much original mirth. Next week he brings this show to town for the first time to Shepherd's Bush, with other London halls to follow.

"The Wonder Kids."

This act should have opened at Amsterdam on the 16th of this month, but the L.C.C. would not grant permit to leave England to any child under fourteen, which necessitates postponing Paris, where they should have opened in October. Elder Hearn is replacing all those under age, and hopes to fulfil his Continental engagements next month.

Leon Kellaway.

At the Winter Gardens, Margate, on the 8th and 9th inst., Leon Kellaway—brother of Jack—was supporting Miss Lydia Kyasht in a series of dances. Leon was last seen in town at His Majesty's in "Hassan," and is at present appearing with the above famous dancer at the Grafton Galleries.

Carne and Kellaway.

Those popular eccentrics from down under, Carne and Kellaway, have been specially engaged to tour with Sir Harry Lauder on his world tour, which commences in November, visiting India, China, Japan, Australia, and Africa, which will occupy about 18 months.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Mr. Chick Ray for a collection of £4 10s. taken up at the Grand Theatre, Mansfield, and Miss Florence Dwyer for one of 9s. 1d., collected from the "Oh! Betsy" Revue Company, also an anonymous donor for 10s. towards the Children's Summer Holiday Fund.

Jean Bedini.

Last Saturday Jean Bedini sailed from New York on the Aquitania. He is coming over specially to put on a new show, "Cheerio," in which he and T. Elder Hearn will be partners. In ten days Elder Hearn has booked this show until this time next year, with the exception of about five weeks.

100 Children Wanted.

Elder Hearn is advertising every week for children over fourteen no taller than 4ft. 7in. The object is to put on a "Kids' Revue," for which about a hundred children are wanted. The revue will be produced when the required number has been obtained.

Sheffield's Hippodrome.

This popular entertainment house is still enjoying a large measure of prosperity, due in a great measure to the first-class programmes provided, and also the studied comfort of patrons by the local management. The building has just been repainted throughout, with special attention to the interior, which has been decorated in lavish style. The general colour-scheme is an artistic blending of white, cream, and gold, with scarlet panels. The electric lighting has received special attention, and greatly adds to the general effectiveness.

Empire Theatre, Belfast.

Mr. Ben De Frece, manager of Empire Theatre, Belfast, has, we hear, resigned his position. His successor is Mr. Gerald Morrison, who has had much experience of revue. He was manager for Messrs. King and Benson in their revue, "Sing On," and recently produced in Belfast his own revue, "The Love School."

Fortnight's Carnival at Wembley.

Wembley's Super Carnival, which started on Monday, is proving a great attraction. The comprehensive scheme includes a nightly procession, headed by King Carnival and the Queen of the Revels mounted on an elephant, accompanied by jesters, grotesque courtiers and musicians; six touring bands in fancy costume; fancy dress parades in which prizes amounting to £25 (for original and comic costumes) are presented each evening, with a first prize of £3 for each class; battles of confetti; decorated cars; fireworks; aquatic sports; pastoral ballets; camp-fire sing-songs; galas at each of the three dance halls; cabaret performances by the Nine O'Clock Follies; and treasure hunts (for £10 a night, presented by "The Star"). The revels commence at 7 and finish at 11 p.m.

M.H.A.R.A.

The 72nd meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present: Messrs. Geo. D'Albert (chairman of the Committee), who presided, Monte Bayly (hon. treasurer), Bruce Green (hon. trustee), Alf Herald and Harry Marlow (hon. trustee), who acted as secretary. The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

The Late Mrs. Hyman.

The consecration ceremony of the monument erected to the memory of the late Bessie Hyman (wife of Joe Hyman) took place on Sunday, Sept. 7, in the presence of a numerous gathering, including many influential members of the Jewish fraternity in Manchester and other friends of the deceased lady. Mr. and Mrs. Bertram Iles attended from the Manchester Hippodrome as representing the profession, to whom the late Mrs. Hyman was well known and highly respected. The impressive ceremony was rendered by the Rev. N. Isaacs, the minister of the Manchester New Synagogue, and he delivered the dedication address, assisted by the Rev. Bazansky, Kanter of the Central Synagogue, who rendered a beautiful memorial hymn very impressively. People from all parts attended as a token of respect.

The monument consists of a black granite broken column remarkable for its dignified simplicity, the shaft of which bears the one single word "Bessie."

S. Georges.

We are advised by S. Georges, of photo reproduction fame, that his business is now back to normal after the recent explosion at the works, and he wishes to thank his clients for their kind indulgence during the past few weeks.

Frank E. Franks.

Ever since Frank E. Franks entered the profession—twelve years ago—it has been his ambition to produce a big pantomime on his native heath, and at last the opportunity has arrived, as we hear that he is to be responsible for the pantomime at the Hippodrome, Newcastle, this year. Frank intends to offer a big spectacular production, and is now busily engaged on the book. He is to present "Cinderella," which is to be adapted from Chas. Perrault's Fairy Tales of 1697. The company will comprise 85 artists, and will include 20 Tiller children. The principals will be Frank E. Franks, Alma Martell, Irene Luck (Cinderella), Norah Bandford, Norman Court, Leonard Ure, Jean Boyne, and Toney Tones. Four Shetland ponies are being specially imported for this production, which, after playing four weeks at the above theatre, will proceed to Manchester for a season.

"The Elliott's Candies."

Joining Harry Day's revue, "Ideas," in December last, Hazel Elliott and her Candies—who will in future be known as "The Elliott's Candies"—are still one of the outstanding features of this production, which returns to town in a few weeks after a long provincial tour.

Will Hay.

It was unfortunate that Will Hay was unable to complete his engagement at the Tivoli, Sydney, upon his recent tour down under, owing to illness, as he was even more popular in this town than at Melbourne. However, Will says he will long remember the happy times spent with such a charming management—Harry Musgrove—who did the utmost to make the trip the most enjoyable one he has ever experienced. It may not be very long before Will returns, as the management told him that he would be welcome back any time he cared to return. Next week Will makes his first reappearance in town at the London Shoreditch, and the following week returns to the Alhambra.

"Scandals."

At Ayr this week "Scandals" is paying a return visit, at which house this quick-fire revue broke all records last year by over £200.

Val Kimm.

On Saturday last Val Kimm concluded his engagement with Harry Day as manager of "Crystals," which finished a long run at the Bedford Palace. Val tells us that he expects to resume management some time next month after a couple of weeks' holiday.

Bruce Green.

A popular contributor to the bill at Holborn last week was Bruce Green, who gave some new numbers, including "The Fairy Told Me," which proved a big hit. Bruce has had several offers for panto., and will conclude negotiations during the next few days with a well-known management.

Barbara Bartle.

We are shortly to renew acquaintance with Babs Bartle—of the Bartle Quartette—known in future as Barbara Bartle, who will present some original song-studies and impressions.

Joe Hayman.

That prolific author and producer, Joe Hayman, is a busy man these days, as he recently launched the new show, "The Melody Box," for Tom Arnold and is now engaged upon "Love and Kisses" for Albert De Courville. After this production Joe is to commence upon another show for Tom Arnold, which is to be followed by one for the former management. This week Joe is appearing at the Holborn with his charming partner, Mildred Franklin, where they are playing "Smilestones" by special request.

Syd Howard.

For some time past Syd Howard had been looking forward to the first two weeks in September in order to pay a visit to the Channel Islands. He has, however, been doomed to disappointment, as the two open weeks for "Vanities" were filled in recently. Last week the show played Edmonton, and this week is at the Hippo., Brighton.

Lily Morris.

Although it has been announced that Lily Morris will be leaving us in December to play a ten-week season on the Keith circuit in New York, this popular entertainer is still being approached for pantomime here. She has definitely arranged to cross the pond, and will sail by the "Carmania" on December 13 next. Returning to the Alhambra next month, Lily will be back here again at the end of November, which will be her last week in town until next spring.

Daimler and Eadie.

Arriving back from a most successful tour in Australia and Africa, three weeks ago, Daimler and Eadie were immediately secured by the Stoll circuit, and will be seen at the Alhambra on Monday week. Alec and Dora are doing very well this week at Shepherd's Bush, and next week go to Bristol.

Harry Gunn.

After a most successful and happy week at the Palace, Blackpool, Harry Gunn is appearing this week at Shepherd's Bush, and on Monday night proved one of the laughing hits of the bill. He has been booked for a further tour on this circuit.

The Megan Bros.

Opening at Perth in July for a couple of weeks, the Megan Bros. evidently made a big impression with the folk down under, as we hear they were retained at the Theatre Royal for six weeks.

Mishap to Russell and Durbin.

Whilst appearing at Spandau, near Berlin, last Friday evening, Harry Russell, of Russell and Durbin, slipped on the stage and fell into the orchestra, together with his partner. Both received nasty injuries, and had to be taken to hospital.

Jock Mills.

Just now Jock Mills is playing a successful season in New Zealand under the Fuller management, and at Dunedin last month he was supported by six other English acts, including James Stewart, Phil Bransby, Frank Wilson, Maude Courtney, and Mr. C. Howard and Wyndham, &c. Jock tells us that business is very good out there, and those, like himself, who stay at one theatre for three or four weeks have to change their act weekly.

Claude Boulby.

On Monday last Claude Boulby took over the management of the Willesden Hippodrome, W. Parham Wells leaving this hall to take over at Hammersmith. Claude, who has been at the Hippo., Rotherhithe, since it was reopened, was on Saturday last presented with a gold watch suitably inscribed, and other gifts from the staff.

Sophie Tucker.

At the Music Box Theatre, New York, last week, Sophie Tucker opened in Earl Carroll's second edition of "Vanities," and registered another big hit. Sophie sends regards to all friends on this side, and hopes to see them next season.

Elder Hearn for Paris?

A few days ago T. Elder Hearn was offered the position of sole representative for a big Paris theatre. If Mr. Hearn decides to accept this offer he will give up productions here, which will in all probability be carried on for him by Chas. H. Allen.

"22 Carat."

The revue "22 Carat" appears at the Finsbury Park Empire next week, Barney and Butt featuring in the show.

Dolce Cariello.

On Monday Dolce Cariello arrived back in town after a most successful season in South Africa. She will shortly resume her single act on the halls.

Jean Alexander.

Writing from Rhodesia last month, Jean Alexander, the song-impressionist, is playing an extended season in Africa, and according to present arrangements will not be back here until the middle of October.

Messrs. Daniel Smith, Oakley and Garrard, amalgamated with Messrs. H. and R. L. Cobb, announce that at their auction sale of the coastguard station, Whitstable-on-Sea, on Thursday, Sept. 11, at the Bear and Key Hotel, Whitstable, this property was sold for £3,700.

JACK HYLTON'S METRO BAND.

At the Bedford.

The Bedford was packed on Monday evening, the principal item on the programme being Jack Hylton's Metro Band—a highly competent combination—with Ennis Parkes and Tim O'Connor in what is termed a "New Style Cabaret Show." The result was a completely successful and charming entertainment, the skill of the band in orthodox pieces and some extraordinary "stunts" being achieved by the aid of silencers, and the cleverness and resource of individual members of the band being fully exemplified. The efforts of the orchestra were pleasingly augmented by the fine dancing of Ennis Parkes and Tim O'Connor, the former—a dainty and graceful little lady—being also the possessor of a pleasing voice, her male partner being similarly endowed.

The selections started with "California," by the band, which provides an excellent opening number; followed by a dancing duet, "Tessie, Stop Teasing Me," by Parkes and O'Connor. Then came a medley of popular airs, including "Pasadena," "May Be," and "It Had To Be You," which in turn was followed by "More," by Tim O'Connor, each item being rapturously applauded. However, the outstanding item of a fine entertainment was "The Storm," which Ennis Parkes sang to the accompaniment of the band, the cleverly contrived and skilfully worked depiction of the approach, zenith, and final phase of a thunder storm, with realistic lightning effects, being received with a veritable furore, the conductor of the band and Miss Parkes and Tim O'Connor being repeatedly recalled before the "tabs." This excellent act terminated with a medley of familiar American airs, beautifully harmonised and rendered.

"RADIOS,"
At Chiswick Empire.

Received with much enthusiasm, "Radios" is playing to excellent business, thanks to a production that needs nothing in completeness as presented by Mr. Harry Day. The revue sparkles with fun, and affords the versatility of the performers ample scope, of which they availed themselves. Of the sixteen Radios presented it is a matter of difficulty to discriminate, for all are excellent; Mr. George Clarke, an invaluable comedian, is irresistible, and his humour spontaneous; he works very hard, and appears in almost every scene. As an aspirant in Scene II and a bashful swain in Scene XII he is at his very best. Very good work is done by Frank Major and Ronald Brandon; Miss Kitty Emson proves a conspicuous success, an artist of wonderful ability with a pretty voice, she scores hugely in Radios 3 and 7; Miss Kathleen Burchell is a great favourite with her audience, who recognise her sterling talent; Miss Dorothy Morriss and Mr. Gerald Osborne do great things in Radio 10 and are voted excellent; a silhouette dance by Pietro and Anna Chukka is a delightful bit of artistry and is greatly applauded; Eva Barnes' Tiny Mite appears in several of the scenes and is conspicuously clever. There is a first-class chorus, and the revue is sumptuously mounted. The dances, arranged by Mlle. Albion, are a feature of the production. Spring-time (Radio 4) is beautifully interpreted, the honours being divided by Dorothy Morriss and Gerald Osborne and Tiny Mite.

"THE MANHATTAN FOLLIES,"
At the Alexandra, Stoke Newington.

In this amusing production the Transatlantic humour of Fred Duprez is effectively contrasted with the British methods of Jack Williams. Both are responsible for much merriment. A powerful quartette, "the 4 K Foleys," are a special feature; then there is lightning descriptive dancing by Jack May. Miss Fabbie Benstead has the pick of the solos, to which she dispenses full justice, and Nan Hillaby's mezzo-soprano fills the house with melody. The Doreen Sisters, reinforced by the "Follies" dancers, exhibit some novel effects in clog work, etc., and the show is replete with excellent scenery and costumes.

"The Melody Box."

"The Melody Box," with its wonderful pearl curtain and pearl dresses, will be presented at Stratford on Sept. 29.

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LONDON VARIETY THEATRES.

THE COLISEUM.

No other male dancer has the charm of Stanislaw Idzikowski. He is among ballet masters what Lopokova is among ballerine. Not even Massine, with all his intellectual subtlety, stands in so little need of a feminine partner. Idzikowski could appear as a single act without exhausting our interest in either his technical skill or his personality.

At the Coliseum this week he presents a "classical poem" called "The Roses," the choreography by Massine and the music by Henri Sanguet. His company includes, besides a corps de ballet, Vera Savina Massine, Lydia Glebova and Vanda Evina. In particular, he executes a brilliant movement, leaning backwards, whirling round in a circle with his body flung back so that his head points to the centre. Apparently, there is no special significance in the title. The ballet consists of a series of classical movements to the accompaniment of a haunting refrain that is alternately wistful and harsh.

Several of the other items of importance are familiar favourites. One is John Birmingham's dance band, whose torrent of whirling, fascinating sound draws every listener into a rhythmical vortex of gaiety. Another is Renee Kelly, who has revived Edmund Burke's "Likes and Dislikes," an ingenious sermon on the subject announced in its title. Another is G. H. Elliott, whose ecstatic voice and feet create rhapsody out of "Going South," "Moonshine," and "Maisie Lou"—all songs of hope realised. Yet another is Milton Hayes, whose knack of wrapping a popular idea in a parcel of nonsense pleases the audience very well.

"A Little of This and That" is offered by the Fays. He is a black-faced comedian and she a charming girl with shining eyes and laughing mouth. They have a lively sense of fun, which expresses itself in back-chat, dancing, and imitations of buses and trams. They play instruments that seem to be half banjo and half violin, and sing, to this accompaniment, "Does the Spearmint Lose Its Flavour on the Bedpost Overnight." The Dormondes play a freak game of hockey, while riding on one-wheeled cycles, which mixes skill with humour. Elsie Carlisle sings several popular songs in her characteristic style. The Vedras give a spirited display of acrobatics with the aid of nothing much more elaborate than tables and chairs.

THE OXFORD.

Apart from Miss Nora Bayes, who remains to charm all with her brilliant talents and personality, there is a complete change of programme at the Oxford this week. A newcomer who is made very welcome is Malvina, modestly described as "just a fiddler," but capable of extracting a wealth of melody from that sweet instrument. Her selections include a pot-pourri of classical morceaux, an enchanting rendering of that wistful Hibernian ballad "Danny Boy," and a slow-motion waltz, which makes an additional number in front of the curtains imperative. No less successful is Mr. Whit Cunliffe, who follows. His songs are "Why Do They Call a Ship a She?" (many amusing reasons being advanced), "So This is London!" (being the impressions of our many provincial visitors these days), and "In Days of Old," a contrast between ancient and modern customs. Three good numbers with humour in every couplet, and splendidly worked.

The all-important question: "Shall I Have It Bobbed or Shingled?" is amusingly propounded by Miss Daisy Dormer, the popular comedienne. This song has a tongue-twisting quality which makes it invaluable from the chorus point of view, and both in this and a subsequent exuberant Chilian ditty Miss Dormer has her audience well with her all the time. Mr. Fred Russell extracts much laughter and not a little admiration with his elaborate ventriloquial farce, "A Breach of Promise," and Iizuka and his lady partner prove what adepts they are at the gentle art of hand-balancing.

Mr. Dick Henderson is something out of the ordinary in the way of comedians. He can reel off the most entertaining patter by the yard, and yet sing a ballad with the best of them. The audience quite took Dick to their hearts; not only had he to sing an extra song in front of the curtains, but he had to repeat the refrain of the number in question, namely, "I Wonder What's Become of Sally?" An artistic setting, much graceful and acrobatic skating, and a useful leavening of humour are all included in the item presented by the Skating Nelsons. They waltz, pirouette, and even hornpipe on the "rollers," whilst their whirlwind finale evokes a burst of the heartiest applause. The programme is completed by Messrs. Clarke and Ritchie, a pair of cross-talk comedians with some ingenious and amusing patter.

THE ALHAMBRA.

It is a farewell engagement that brings Dina Harris and Ted Trevor, one of the most popular pairs of cabaret dancers, to the Alhambra this week. Ever since the vogue of exhibition dancing reached its height, they have been eagerly sought out at music halls and night clubs by all who aspire to achieve distinction in the ballroom. But their appeal to the general public has not been less on this account. Their vigorous style provides many a thrill for the audience. The Toronto Orchestra, which now supplies their accompaniment, is making its début in London variety. It consists of eight musicians, including Hal Swain, the conductor. They arrived from Canada seven months ago, and have been engaged at Prince's ever since.

For downright good fellowship Penrose and Whitlock would be hard to beat. As "two old sports making a night of it," their jovial humour is as warming as a fire. It is impossible to feel dull in such company. When they sing as their opening number, "Cheer up, be merry and hearty," the audience take their advice forthwith. Another friend who is always welcome is Van Dock. His swift charcoal, quiet manner, and sudden humour is an inimitable blend. Such phrases as his description of a stout hostess—"Just a little abundant"—are too good to lose. Ivor Vinfor's energy maintains this electric atmosphere with his breezy manner of delivering song and jest. Johnson Clark's ventriloquial sketch, "Romany Rye," is another good thing; whilst William Burr and Daphne Hope make every point in "A Belle—a Beau—and a Balcony" tell.

For more serious diversion there is Claudia Issatschenko's "Plastic Ballet" in its decorative studies set to the music of Schubert and Grieg. Marie Lawton, singer, pianist and harpist, satisfies the audience's desire for music, and is enthusiastically applauded. The humour of the Hengler Brothers' dumbshow is also much to the public's fancy.

VICTORIA PALACE.

Irene Ford is at the Victoria Palace this week in her song studies, and creates an excellent impression with "I'm Just Crazy for a Wonderful Boy," and other ditties. Anne Codee, the French comedienne, is full of vivacity, and besides singing a good song, she enacts a small act with a mere man (Frankie), which keeps the audience thoroughly happy. "The Proposal" is also capital. Edward Victor (assisted by Eileen O'Connor) in handmade humour, gives a delightful delineation of people and things. "A Close Shave," "A Draw," "The Duck Pond," and "Shadows of the Great," are perhaps the best.

Rolf Slater as Pedroff the Bandit is very droll, and as the Swiss Mountaineer he is equally amusing. Ryan and Burke give a wonderful display as eccentric gymnastic trampolinists.

"Our Cabaret" is a beautifully staged show, delightfully dressed. Harry White's "Oh, How She Lied to Me!" Gwynneth Keys and John Hagan in "Way Out," the charming waltz "Come Back," by Ivey Collette, and Ernest Marini, the exquisite Pierrot and Pierrette scena, and many other items, are all greatly enjoyed.

HOLBORN EMPIRE.

There is a capital variety programme at the Holborn Empire this week, which, on the occasion of our visit, we found attracting a "capacity" audience. One of the main attractions is undoubtedly Miss Ella Shields, that debonair artist, whose studies of the male sex are so well-informed and neatly embellished. Miss Shields brings with her a budget of new songs, including "Why Did You Creep Into My Heart?" "Why Did I Kiss That Girl?" and "I'm Not Supposed To Be All There." Altogether, she sings five songs, and the audience are barely satisfied then. Mr. Jack Le Dair conjures adroitly with many objects, including a violin bow borrowed from the orchestra, and Miss Vera Wootton sings two well-written numbers with good effect.

Mr. Joe Hayman and Miss Mildred Franklin score a huge laughing success with their new item, "Smilestones." It is in three scenes, entitled successively "The Engagement," "The Marriage," and "The Divorce," and throughout positively bristles with diverting repartee. The few deft touches of philosophy at the end also leave a very agreeable impression, and it is not surprising to find Hayman and Franklin the recipients of much applause. Mr. Herbert Lee has an ingenious "tipster" number in which he neatly welds together parodies on some of the most popular songs of to-day and yesteryear. "Excelsior," sings he, "I'll tip no more," and so on. The Holborn patrons clearly liked Mr. Lee's clever work, and signified the same in the usual manner.

Mr. Scott Gibson is certainly the fellow to find the patter. Scottish humour is, of course, his speciality, whether as a canny husband celebrating his wedding anniversary (not too riotously), or as a sailor expatiating on the joys of "life on the ocean wave." In the well-tilled fields of Caledonian fun he still manages to turn over fresh soil, and rounds of laughter greet all his jokes. Also included in the programme are Mr. Charles Austin in his laughable sketch, "Parker at Wembley"; "Terpsichore," a French dancer, in several well-presented and cleverly executed dances; the Van Delfts (lady and gentleman), in some daring gymnastics; and last, but not least, a well-rendered selection from the orchestra, under the baton of its new conductor, Mr. Frank Hills.

SHEPHERD'S BUSH EMPIRE.

John Birmingham and his Hotel Cecil Dance Band, "The Big Twelve," occupy a prominent place on the programme here this week. Their fine playing of dance tune music and their chorus-singing proved much to the liking of the audience, who gave them a hearty reception. Harry Tate in "Fishing" is always a great favourite, and the popular comedian gains his usual ovation for his clever work. Lawrence Glen with "Steve" scores in original ventriloquism. Comedy and techniques are both good. Les Rogers, in their musical gymnastic pot-pourri, is another most attractive act that proves very popular.

Alec Daimler and Dora Eadie are a big success in their clever burlesques. They open with a well-conceived Spanish scena; another follows, in which Mr. Daimler is seen as an old actor, and finally a Swiss yodelling number. They well deserve their call in front of the curtain at the close. The Great Gerard, in some capital heavy weight juggling, does well; he is assisted by Miss Vicky Gerard. It is a wonderful exhibition. Harry Gunn and Marjorie Fitzallen, in their delightful comedy song scena, "Marriage, and Forty Years Later," have an act that never fails to please; and the Narow Troupe of comedy acrobatic cyclists complete.

"O.K."
At the Royal, Stratford.

This revue, produced by Mr. Pip Pawson for Mr. George Morgan, has already had a good run in the provinces. All the artistes are excellent, the chorus is a strong one, the dressing is well conceived, while the mounting is done in good taste. "O.K." is a detective called in by Silas Spendthrift, a mad sculptor, to find a spurious policeman who has stolen his favourite statue, Hyashia. "O.K." is played by Mr. Chris Van Bern, and during the search he introduces many magical tricks. When he produces the statue it comes to life. Mr. Dick Montague, as the sham policeman, is a capital comedian. He has plenty of scope for fun, particularly with Mr. Ally du Roche, as an amiable lunatic. The Brothers du Roche are both good, and in "Tell Her I Stutter" they have a splendid number. Miss Florrie Butler is the sculptor's niece, and her songs are admirably rendered. They include "Not Here, Not There," and "Wanna," assisted by the chorus. Some excellent cameos are presented, and in "Coon Town" and "Pyramids" Miss Butler and Miss Millie Dixon figure to advantage. Mr. Len Wade possesses a fine bass voice, and in one of the cameos he scores with a fisherman's song and "I've Got the Moonlight." The Four "O.K." Girls are an excellent combination, while the Steplite Four dance delightfully.

GRAND, CLAPHAM.

The London Band, under the direction of Emlyn Thomas, top the bill at the Grand, Clapham, this week, and by their very clever combination in syncopation provide a most enjoyable item, the audience being most insistent on several encores. A good turn will always earn the approbation of an interested audience, and this is exemplified by the ovation accorded to Marjorie Fulton. Daintily dressed and possessing an intimate charm, together with a good voice, she was enthusiastically received, her rendering of "I've Got the Honolulu Blues," being particularly successful. Billy Simpson puts himself in good favour with everyone by promising what he will do for them "If You Make Me M.P." Fyne and Hurley provide the fun and keep the house in roars of laughter in their burlesque of "Lights of London." Scot Gibson, who appears as deputy for Fred Curran, has two very good numbers in "I Got Married a Year Ago" and "What Are You Going To Do With Your Lena?" Joyce and Shields give a very clever and artistic dancing performance. The Aslanoffs (six men and a girl), Russian Comedy Choristers, are extremely funny. One would have liked a little more of their singing. The Ringle Brothers, in their novel juggling speciality, and the Calno Trio, comedy equilibrists, complete the excellent programme.

WATFORD PALACE THEATRE.

A variety bill containing many first-class turns is proving a big attraction here. Fred Barnes, the popular light comedian, is the star artist, but there are many other well-known names in the programme. These include Dan Leno, the smart comedian and dancer; the Ruby Sisters, in a clever and charming singing and dancing act; Pat Saunders, the talented cartoonist; George Bolton, entertainer, with songs of his own composition, rendered to his own accompaniments; Gould and Gordon, in an amusing comedy turn; Dorothy Colston, who scores a big success with her contralto songs; and Bain and Hill, in a conjuring act containing many novel features.

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"THE WHIRL OF THE WORLD"
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Featuring— BILLY MERSON, LORNA & TOOTS POUNDS, NELLIE WALLACE, WALTER WILLIAMS, NATTOVA & MYRIO, NERVO & KNOX, CARLITA ACKROYD, LESLIE SARONY

6.15 THE NEW OXFORD. 9.0
NORA BAYES. FRED BARNES. ROBB WILTON. ERNEST HASTINGS. THE CHISHOLMS. ERNEST H. MILLS. THE NICOLETOS. FRANK & SOMERS. THE TWO MELFORDS.

6.30 HOLBORN EMP. 9.0
THE LONDON BAND (Under the Direction of EMLYN THOMAS). JAY LAURIER. CRUIKSHANK. SCOT SAUNDERS. MARJORIE FULTON. WILL COLLINSON. HAL WRIGHT. LES STADIUMS.

6.45 KILBURN EMPIRE 9.0
Firth Shephard, Ltd., Presents
"THE HONEYMOON GIRL,"
Featuring— GEORGE CARNEY and BARBARA BABINGTON.

6.30 LEWISHAM HIP. 6.45
ERNIE LOTINGA, The Favourite Comedian, in "KHAKI,"
Supported by— ADOLPH LUCK, FRED JOHNS, HAROLD WILKINSON, and KATHLEEN BARBOR.

6.45 CAMBERWELL PL. 9.0
METRO GNOMES BAND. J. W. RICKABY. WHIT CUNLIFFE. THE ASLANOFFS. BRUCE GREEN. IRENE SHAMROCK. BUCHANANS. LE ROY.

6.45 GRAND, Clapham J. 9.0
GEORGE MOZART Presents HIMSELF & CO. In "THE DARE DEVIL."

6.45 ROTHERHITHE HIPPD. 9.0
The East London Players (Direction, Miss Dorothy Mulford) Present "THE PRINCE AND THE BEGGAR MAID."

6.45 HAMMERSMITH PL. 9.0
The one and only "OASEY'S COURT," The Show that has made Millions Laugh. WILL MURRAY as "MRS. CASEY."

6.45 ILFORD HIPPO. 9.0
Harry Day Presents "MIRRORS." Revue of Reflections. Including— JIM JESSIMAN. ROBERT NEEDHAM. LILY BURNS.

6.45 SHOREDITCH OLY. 9.0
THE TRIX SISTERS. JAY LAURIER. WILSON HALLETT. ZETTA MOR. CHARLIER & CUVELLIER. BERT LLOYD & CO. HARRY BEDFORD. TEXO.

6.30 CROYDON EMPIRE 6.45
CLARICE MAYNE. WHIT CUNLIFFE. DERRA DE MORODA. CLARKE & RITCHIE. LUNE & SHAW. EDDY GRAY. LES STORKS. MARIO & PIETRO.

6.45 POPLAR HIPPO. 9.0
G. E. Williams Presents "CRISPS." Featuring DAN RAYNER & Star Coy.

6.45 WILLESDEN HIP. 9.0
CHARLES GULLIVER Presents "THE FAMILY CIRCLE," Written and Produced by Norman Lee. Featuring— MARGARET HALSTAN. CHICK FARR. JOSIE FEARON. GEORGE HARRIS.

6.45 ISLINGTON EMPIRE 9.0
Albert de Courville's Brightest Revue, "THE WHIRLWIND." Cast Includes— HARRY WELSH. WHITMORE & LEGARD. DORIS LEE. MARIE DOUGLAS.

6.45 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mulford) Present "UNDER TWO FLAGS."

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"HELLO, CHUCKLES!"
At King's Lynn.

A new musical comedy production was produced at the Theatre Royal, King's Lynn, on Monday, entitled "Hello, Chuckles!" in five scenes. Billy Wooley, the principal comedian, scores a great success as Chuckles, and in several comedy rôles creates an endless stream of laughter. His methods are decidedly fresh and original. He is ably supported by a strong cast of principals. Miss Rose Murray, soubrette, scores an instantaneous success. One of her best items is "What'll I Do?" and other excellent numbers are "Happy Feelings," "Nowhere," and "Pasadena." Miss Cecilia Wallis, as the comedy lady, greatly adds to the merriment of the show, both in her solo work and her comedy scenes with Chuckles. Gus Hamilton is a bright and breezy light comedian. Miss Helen Sonnex, with her pleasing voice, was well received. Gerald Wright, as the squire, fitted the part admirably. Sid Bundy, a droll comedian, has a quaint style which causes much laughter. Specialities are given by the five "Les Rays," vocalists and dancers, and Miss Eileen Storme as solo dancer. Mr. Wooley is to be congratulated on a very excellent production, which augurs well for a long run.

BRITISH OPERA CO.
Provincial Season Opens at Birmingham.

The British Opera Co. opened their provincial season at Birmingham Prince of Wales Theatre on Monday with a finished performance of "Hugh the Drover," Dr. Vaughan Williams's new opera produced in London before the vacation. Mr. Tudor Davies in the title part greatly pleased the audience by his smooth and equable tenor, while Mr. Frederik Collier as the butcher sang sonorously. Mr. William Anderson and Mr. Sydney Russell appeared as the constable and turnkey respectively, and sang with good effect. The cheap jack of Mr. Raymond Ellis was invested with the necessary liveliness; Mr. Wm. Michael's interpretation of the showman was a ripe performance; and the two ladies, Miss Constance Willis (Aunt Jane) and Miss Mary Lewis (the constable's daughter) were fully equal to the musical and histrionic demands of their parts. Mr. Franklyn Kelsey and Mr. Browning Mummery completed the cast, playing respectively as the sergeant and the ballad seller. The orchestra rendered the score with delightful effect. The opera was followed by the ballet from "Phœbus and Pan," by Bach. The season opened auspiciously, and the bookings are so far quite satisfactory.

London Violoncello School.

The three years' scholarship offered for children under fifteen was awarded to David Ffrancon Thomas, of Swansea. Adjudicator: Mr. Herbert Walenn.

"THE MERRY WIDOW."

"The Merry Widow" can still hold its own in the musical comedy world, and it is helping the Lyceum to reap its share of the present booming theatre harvest. Last week when we looked in we found a crowded house, ready to give a hearty welcome to Miss Adrienne Brune on her resumption of the part of Sonia. Miss Brune is, as before, a "widow" charming to look upon, and in addition, she sings delightfully, and can dance as well as she sings. The famous waltz with the Prince (who now has an excellent exponent in Mr. Evan Thomas) was so successful that they had to repeat it several times.

Mr. George Graves' reception was tremendous, and the famous comedian's humour seemed to be richer than ever. His wit is boundless apparently, and he never lets the shade of an opportunity for a joke to pass. Much of his fun is spontaneous, and everything he says has the air of spontaneity. His two principal conspirators in mirth are still capitally played by Mr. W. H. Rawlins (the original Nisch) and Mr. A. W. Russell, as the Marquis de Cascara.

Miss Flora Courtenay's dancing continues to be one of the attractions, and the whole cast enter very spiritedly into the fun of the show.

"MRS. DANE'S DEFENCE."
At Brixton.

This week, at the Brixton Theatre, Harold V. Neilson is presenting Miss Ethel Irving in H. A. Jones' play, "Mrs. Dane's Defence." In this Ethel Irving finds great scope for displaying her emotional powers. In the cross-examination scene, particularly, her acting was a superb piece of work. She was well supported by Henry Hallatt as Sir Daniel Cartaret. He is an actor of much ability. Godfrey Baxter did well in the part of the lover, and Arthur Layland, as the Canon, provided some good laughs. Gladys Ivery made a charming hostess, and Marion Fawcett played with conviction the rôle of Mrs. Porter. In other parts J. Oliver Twiss, Leonard Trollope and Gus Wheatman maintained the high standard set by the principals. The reception was very enthusiastic.

"BETTY."
At Croydon.

"Betty," presented by the George Edwards Daly's Theatre Production and company, is this week's attraction at the Grand Theatre, Croydon. A hearty reception was accorded the company at the opening performance on Monday evening.

Death of Mr. Walter Johnstone.

We regret to announce the death, last Friday, of Mr. Walter Johnstone, the well-known scenic artist, of 21-23, Macklin-street, Drury-lane, W.C., after a serious operation.

NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 22, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 13 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BRIDGWATER PALACE. — "Brown Sugar," Sept. 25 and 26.

GUERNSEY ST. JULIANS.—"At Mrs. Beam's," Sept. 22 and 23.

JERSEY ALHAMBRA. — The Three Fottrellas.

JERSEY OPERA HOUSE. — "The Covered Wagon" film.

SALISBURY PALACE.—"Peg o' My Heart."

WEYMOUTH JUBILEE HALL.—"On the Bounce."

YEOVIL PALACE.—"At Mrs. Beam's," Sept. 25, 26 and 27.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Rubies.

HAMILTON HIPPODROME rehearsal, 1).—Anglo-Scottish Revue Co. present "Red Hot."

IPSWICH HIPPODROME (rehearsal, 11.30).—Ida Crispi presents "Rattles."

IPSWICH LYCEUM THEATRE. — "Rosita."

NORWICH HIPPODROME (rehearsal, 2).—Six Bros. Luck present "Forbidden Fruit."

NORWICH THEATRE ROYAL.—"The Edge o' Beyond."

PAISLEY RINK PALACE (rehearsal, 12).—Jimmy Law's Six Supremes, Austin Rose, Arthur James and Partner.

PAISLEY THEATRE (rehearsal, 12). — Fred D. Neilson presents "Unemployed."

BROADHEAD TOUR.

ASHTON - UNDER - LYNE EMPIRE HIPPODROME.—Mr. J. Gar Kiddie presents "Bad Boys" revue.

ASHTON-UNDER-LYNE PAVILION THEATRE. — Gillin and Borgstrom, pictures, and company as booked.

BURY HIPPODROME.—The Broadhead Dramatic Co. present "Man and Wife."

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "A Sinner in Paradise."

LIVERPOOL PAVILION THEATRE.—Ten Loonies, Ted and May Hopkins, Dancing Durhams, Les Eldons, Susie Marney, and company as booked.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME. — Lena Brown, Geo. Formby, junr., Percy Honri, Five Victorias, Chas. Thomas Trio, The Mariposas, Femina Quartette.

MANCHESTER JUNCTION THEATRE.—Nell and Braddy Shaw, pictures, and company as booked.

MANCHESTER KING'S THEATRE.—Miss Dolly Ross presents "Scollops" revue.

MANCHESTER METROPOLE THEATRE.—Dorval and Daley, Ted Waite, Ike Friedman, Dorothy Ford, Ernie Ream, Les Lasmas, Bocn Boys, Three Ringlands.

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present 'Back From Beyond."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Joe O'Gorman presents 'Round the Town" revue.

MORECAMBE WINTER GARDENS.—Ray Levey, Obo Bros., Chas. Falla, Three Athos, Surprise Quartette, Irene and Learn, Athelda, pictures (rehearsal, 11; matinée, 2).

PRESTON PALACE THEATRE. — Picture entertainment.

PRESTON ROYAL HIPPODROME.—Messrs. Creations Productions present "Creations" revue.

SALFORD ROYAL HIPPODROME.—La Melba Four, pictures, Adkin and Co.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Dick Ray's "Kick Off" revue.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—C. A. Stephenson, "Sunny South" revue.

WEST BROMWICH THEATRE ROYAL.—Billy Reeves, Keith and Joan Dingley, Wal Lesby, Hicken and Rose, Fred Reed, The Cardles, Herman and Constance.

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN. — Ernest Dottridge's "Billy."

BRADFORD.—Beresford and Pearce's "Snacks."

BURNLEY.—Lew Lake's "Splinters."

CARLISLE.—The Ernests, Mullaney Bros., De Biere, Eight Moss Girls, Cycling Brocks.

HALIFAX.—Karl Hooper's "Our Liz."

HUDDERSFIELD.—Four Christies, Gillie Potter, Jimmy Jewel, Happy Lilian Lee, Jack and Emily, The Decunas, Edgar Beynon, Wyn Gladwyn.

LEICESTER.—Company as booked.

SOUTHAMPTON.—A. E. Smith's "The Real Stuff."

WARRINGTON.—Alf. Leonard's "Oh! Norman."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Joe O'Gorman and his Irish Players in "Irish, and Proud of it."

BIRMINGHAM GRAND (rehearsal, 1).—Ball and Habel, Marie Ellerslie, Ted Trevor and Dina Harris, accompanied by the Queen's Trevorian Dance Band, David Poole, Charles Austin and Co., Bert Weston.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Terry and Yorke, Harry Moore, Coram, Jessie Broughton and Dennis Creedon, Naughton and Gold, Hobbs and Nolan, Evans and Perez.

CARDIFF EMPIRE (rehearsal, 1).—Daisy Wood, R. and W. Roberts, Ralph and Bob Vedras, Jennie Benson, Ernie Mayne, Chris. Richards, Adam Tomlinson.

EDINBURGH EMPIRE (rehearsal, 12).—Jack Lane, Tucker, Nixon Grey, Revill and Syd, Madge (Kiddy) Kennedy, G. H. Elliott, Clay Keyes.

FINSBURY PARK EMPIRE (rehearsal, 1).—The Alhambra Co., Ltd., present "22 Carat." Cast includes Wylie Watson, Varney and Butt.

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GATESHEAD EMPIRE (rehearsal, 1).—"Fun in a Cabaret."

GLASGOW ALHAMBRA (rehearsal, 11).—Harry Lauder, Malvina, Sybil Vane, Poley and Partner, Audrey Knight, Stanley and Birnes.

GLASGOW COLISEUM (rehearsal, 11).—"Down to the Sea in Ships."

GLASGOW EMPIRE (rehearsal, 11).—Val Vett, O'Gorman Brothers, Dorothy Ward, Shaun Glenville, Florrie Forde, Carr Lynn, Wood and Zola.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Jack Gallagher presents "Wake Up."

HULL PALACE (rehearsal, 1).—T. Elder Hearn presents "Scandals of 1924."

LEEDS EMPIRE (rehearsal, 1).—Lillian Burgiss, Paddy Saunders, Edgar Curtis, The Versatile Three, Milton Hayes, Zellini, Mona Vivian.

LIVERPOOL OLYMPIA (rehearsal, 1).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—The Robert Evett Production, Jose Collins in "Our Nell."

NEWCASTLE EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents Frederic Bentley and company in "All in Favour."

NEWPORT EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

NOTTINGHAM EMPIRE (rehearsal, 1).—Jack Joyce's Circus.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—The George Edwardes' Daly's Theatre Company in "Katja, the Dancer."

PRESTON EMPIRE (rehearsal, 11).—Muriel Martin-Harvey in "The Happy Mariner."

SHEFFIELD EMPIRE (rehearsal, 1).—T. F. Dawe presents Ella Retford, John Humphries, Alec Fraser in "Mam'selle Kiki."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Lee White and Clay Smith present "Vogues of 1924."

SOUTH SHIELDS EMPIRE (rehearsal, 1). "The Bat."

STRATFORD EMPIRE (rehearsal, 1).—Peel and Curtis, Winifred Ward, the Topsy-Turvy Five, Arthur Prince, Herschel Henlere, Dolly Elsworthy.

SUNDERLAND EMPIRE (rehearsal, 1).—Daly's Theatre Co. in "Madame Pompadour."

SWANSEA EMPIRE (rehearsal, 2). — Harry Day presents "Ideas." Cast includes Jack Clifford, Robert Maclachlan, Dan Young, Isabelle Dillon.

VICTORIA PALACE (rehearsal, 11.30). —"Our Cabaret." Two Bobs, "Our Palace Girls," Fyne and Hurley, Cedar Paul, Kenneth Maclaine, Alec Kendal.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Grumbles of 1924."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Vanities."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Barnstormers."

LEEDS HIPPODROME (rehearsal, 12).—"Around the World."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Our Liz."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Joan All Alone."

PARIS ALHAMBRA, period commencing Sept. 19, 1924.—Geaiks and Geaiks, Henriette de Serris, Jackson's 12 English Dancers, The Westwoods, Naess and Sigrid, Jerez and Ford, Agar and Young, Jean Relleh, Troupe Karrey, Flying Winskills, Petit Maryl, M. Regor, Cole de Losse, Nicolas Guerra, Gaston Palmer.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Battling Butler."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Ku Klux Klan."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Melody Box."

SOUTHEND HIPPODROME (rehearsal, 12).—"Visions."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"A Week in a Night."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mrs. F. G. Kimberley presents "Queen of the Cabaret."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12. Stanhope Theatre).—The Musical Godfreys, Harrison and Harrigan, Anita Sisters, Parison and Partner, Graham Keith, Emmie Page, Ossie Francis, Leslie Ward, Tom Robbins.

ASTON HIPPODROME (rehearsal, 12).—Lily Morris, Zona and Milroy, Ross and Jerome.

AYR PAVILION THEATRE (rehearsal, 1).—"London to New York."

BATH PALACE.—"Dippy" revue.

BLOOMSBURY CINEMA.—Mr. Alan Ramsey.

BOURNEMOUTH "WESTOVER." — Carne and Kellaway.

COVENTRY HIPPODROME (rehearsal, 1).—Harry Herbert, Foster and Ninon, Edna Maude, Phil and Phlora, Arthur Astill, Jolly Jack Tars.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"On the Run" revue.

EDMONTON EMPIRE (rehearsal, 12).—"Rent Free."

EXETER HIPPODROME. — Gresham Singers, Henri De Bray and Doris Hare, Bobbie Kerrigan, Frank and Rosa Dyce, Rene and Renard, Didama and Partner.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Alf's Button."

GT. YARMOUTH HIPPODROME.—Sadie Bennett's Bathing Belles, Austin and Austin, Mme. Cooke, Tweedie and Haughty, George Batty, Hubert Cooke's Comedy Mule, Bale Troupe, Mlle. Florentine, "Scotchman," Chic Chic Chic, "Gudzow," The Riding Mechanic, 3 Equals, Iizuka and Partner.

KEIGHLEY HIPPODROME (rehearsal, 12).—Macdonald and Young present "Katinka."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Archie Pitt presents "Mr. Tower of London."

LONDON SHOREDITCH.—Will Hay and Co., Bert Terrell, Tom Leamore, Risdon and Vedale, Ena Foy, Joyce and Shields, Zachary Tan, Calno Trio, &c.

NORTHAMPTON NEW THEATRE.—Bostock's Italian Circus.

PENGE EMPIRE (rehearsal, 12).—Samson, Imperial Trio, The Vestys, Alexander Prince, Chas. Ulrick, Nellie Wigley, Bert Lee, Scot Gibson.

POPLAR QUEEN'S (rehearsal, 4).—"Hello! Bill."

READING PALACE THEATRE.—"The Talk of the Town."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Leon Lewixoff's 6 International Follies, Bendon, Vera Siddons.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Vivi and Lulu, Dunn and Dee, Harry Shiels and Co., Johnny Fuller, Marie Lawton, Duncan and Godfrey, Harry Leybourne, Frank and Albert.

FROM THE PROVINCES.

(Continued from page 6.)

tures, Miss Lola Krasavina, a French vocal impressionist, and The Four Clovelly Girls, club jugglers, form the bill at the King's Theatre. At the Theatre Royal is the Scottish revue "Gossip and Grumbles." An all-star cast of Scottish artists is headed by Mark Denison, with whom are Teddie Gibson, Jessie Anderson, Scott and Earle, Ina Harris, Rita Mercer, Collins and Moraine, and the Edina Troupe of Dancers. Turns, to supplement pictures, are provided at the Avenue Theatre by Celsus, the white wizard, and his assistants, and Quilbecq, the crazy violinist and dancer.

At the SWINDON Empire Harry Foxwell presents "Joan of Arc." The cast includes Atholl Douglas and Maureen O'Mara.

At the Theatre Royal, TORQUAY, the George Edwardes production of "Toni" is paying its first visit. Miss Winifred Hall is the talented leader of the cast as Camille, with Mr. Reginald Palmer a capable exponent of the title-rôle. The Pavilion is occupied by Mr. T. C. Wray's company in a return visit of "The Cabaret Girl," in which Miss Prue Temple is the attractive heroine, supported by Mr. Frank Liddington as Gripps, with Mr. Jerry Verno as the comedy merchant.

At the Opera House, WAKEFIELD, the Hammersleigh Repertory Company present the comedy "What Happened to Jones?" the cast including Beric Hammersleigh, Stanley W. Healey, Henry Earlesmere, Norman Myers, Aubrey Norton, Harry Cullenford, Ted Moody, Constance Glenabyn, Ada Oakley, Ethel Ward, and Josephine Richards.

At the Empire Theatre, WEST HARTLEPOOL, the revue, "Ginger," is the attraction. The cast includes Hedges Bros. and Jacobson, Dick Tubb, Mona Magnet, Freddy Malcolm, the Six Model Maids, and the Ten Ginger Girls. "Merry Moments" is at the Palace Theatre. Among the artists appearing are Billy Walters, Nan Darcy, Jack Langtry, the Six Smarts, and a good chorus. J. Millane's stock company are playing "Under Two Flags" at the Grand Theatre.

At the Theatre Royal, WHITEHAVEN, the M. and C. Productions present "Court Cards."

At the Theatre Royal, WINDSOR, is the revue "Whispers," presented by Lew Lake. Archie Glen, the chief comedian, is excellent, and he obtains capital support from Monty Golding and Jennie Gregson. Una Worth, the possessor of a sweet soprano voice, is heard to advantage, whilst Sandford and Lyons also deserve mention. Dora Raiemond, Mary Hamilton, Marcelle Wilson, and Fred Ernest complete a splendid cast.

The George Edwardes' company, including Phyllis Beadon, Fred Magaire, and Jimmy Godden, appears in "The Merry Widow" at the Grand Theatre, WOLVERHAMPTON. P. M. Sarner presents the revue "The Globe Trot," featuring Nor Kiddie, Arthur Reece, Marie Brayman, at the Hippodrome; and at the Theatre Royal Glenn's Productions present "The Whirl of the Fair."

At the Theatre Royal, YORK, Mr. B. A. Meyer presents, prior to its London production, the new play, "The Lonely House," the cast comprising Barbara Gott, Spencer Trevor, Ernest Milton, Marie Ault, Oliven Roose, Martin Lewis, Herman de Lange, Harley Merica, and Charles Albert. The play is produced by Mr. Stanley Drewitt. At the Empire, "Little Miss Puck" is being staged, the principal parts being in the hands of Miss Madge White and Mr. John E. Coyle.

SONGS AND SINGERS

(Continued from page 17.)

big advantage. Mona Vivian has selected for early production "Hen House Blues" and "Why Do You Cry Over Me?" G. W. Clapham is featuring "I Ain't Comin' Back No Mo'." The Trix Sisters have put in rehearsal "Kentucky Dixie Way" and "Why Do You Cry Over Me?"

Duff, Stewart and Co.

One of the latest vocalists to add "The Song of the Bell," the great incidental number to the film "The Hunchback of Notre Dame," to his repertoire is the well-known and popular bass singer David Underwood, while large numbers of singers are also applying for it in view of the general release of the film on Sept. 29. Apart from the film, however, numerous vocalists are recognising its merits as an effective and popular solo, and are taking it up on these lines, among them being the favourite baritone Harry Barratt.

Another of this firm's songs which David Underwood has taken up is "One Golden Hour," while he is also featuring the rollicking song-cycle "Songs of a Wayside Inn," which has proved so popular with concert parties during the present season. Among other songs making a direct appeal to baritone and bass vocalists is "The Barley Mow," one of P. J. O'Reilly's best lyrics, set to a robust and taking melody by J. W. Holland.

Raymond Loughborough's beautiful ballad, "Ship-o'-Dream," continues in very great demand, and is being featured by that fine tenor John Collinson among a host of prominent vocalists.

Worton David, Ltd.

The report this week is exceedingly good with respect to all numbers in the cata-

(Continued in next col.).

"PRIMROSE."

At the Winter Garden Theatre

Musical Comedy in Three Acts, with book by George Grossmith and Guy Bolton, lyrics by Desmond Carter, and music by George Gershwin. Presented by Messrs. George Grossmith and J. A. E. Malone, at the Winter Garden Theatre, on Thursday, Sept. 11.

Jason .....Mr. Ernest Graham
Freddie Falls .....Mr. Claude Hulbert
May Rooker .....Miss Vera Lennox
Sir Benjamin Falls ....Mr. Guy Fane
Joan (his Ward)..Miss Margery Hicklin
Hilary Vane (a Novelist)
Mr. Percy Heming
Hon. Mrs. Warrender..Miss Ruth Taylor
Toby Mopham ....Mr. Leslie Henson
Michael .....Mr. Thomas Weguelin
Manager of Hotel ....Harold Bradley
Pinkie Peach (Mme. Frazeline)
Miss Heather Thatcher
Lady Sophia Mopham
Miss Muriel Barnby
Pritchard .....Miss Sylvia Hawkes

According to the programme, "Primrose" is based upon a story by Fred. Jackson. Mr. George Grossmith and Mr. Guy Bolton, who have written the "book," may have found the germ of an idea there, but the new musical comedy at the Winter Garden is founded upon much firmer ground really—Mr. Grossmith's many years' experience of musical comedy. People go to the Winter Garden with a very definite idea of what they require in the way of entertainment, and once more they get what they want. The opening scene is at Little Ferry-on-Thames, with the hero in a house-boat and the company in sports' costumes. Then we are taken to the Hotel Splendide, Le Bouquet, with summer dresses

(Continued in next col.).

(Continued from preceding col.)

logue of the above-mentioned firm. Alfredo and his orchestra are featuring with huge success our big valse ballad "Sleepy Zuyder Zee," together with our comedy success "How Can You Tell a Winkle," at all his engagements. Jeffries and his Rialto Orchestra is working to great advantage the firm's two tremendous hits, "Sleepy Zuyder Zee" and "How's Your Poor Old Feet?" Wally Baker shows great enterprise with Worton David's numbers at the Palladium, Stockport. Amongst the numbers being featured there are "The Plain Jane of the Family," "Mary," "Sleepy Zuyder Zee," "Forgive and Forget," and "Coming Thro' the Rye." That well known comedienne of principal boy fame, Miss Ethel Leslie, is producing her new single act this week at the Bedford, Camden Town, and has chosen two of the firm's best successes, "He Played the Wedding March" and "Mary" (Though I left you in Argyle) for her repertoire. Armed with these two numbers she should go a long way.

Mr. Quinlan, musical director of the Waverley Picture House, Glasgow, is making a special feature in all his programmes of the firm's numbers, viz., "The Plain Jane of the Family," the popular valse ballad "Sleepy Zuyder Zee," "Forgive and Forget," and "Mary." Miss Annie Rooney is making a big success in Jack Cosgrave's revue with the number, "He Played the Wedding March." Miss May Stevens is still scoring big with "The Plain Jane of the Family" and "He Played the Wedding March." David Jacobs, leader of the Cottage Rhythm Kings, is scoring a big success with "Forgive and Forget," "Sleepy Zuyder Zee" and is making an absolute riot with the comedy success, "How's Your Poor Old Feet?" the audiences joining in boisterously in the chorus of this number. They are also playing "The Plain Jane of the Family" and the firm's successful fox-trot ballad, "Coming Thro' the Rye." Miss Dinkie Jeune is still going strong with the firm's comedy duos, "How's Your Poor Old Feet?" and "I Like a Doughnut." Bud Weston reports that "The Plain Jane of the Family" is an absolute riot, and continues to sing the praises of the firm's catalogue. George O. Sims reports that he has a terrific hit with "How's Your Poor Old Feet?" Mr. Arthur Jeffreys, of "Cabaret Nights" fame, is doing big with the fox-trot ballad, "The Plain Jane of the Family," and at the Hippodrome Poplar, this week, the number is going bigger than ever. Hargraves, the singing vagabond, also reports this number a "riot" at the Palace, Wellingborough. Miss Doris Hallerton mentions that her singing orchestra is featuring our popular valse number, "Forgive and Forget," at all London engagements. Miss Alice Charlton, of the Sarony Girls, "Court Cards" revue, is scoring heavily with "Mary" (Though I left you in Argyle). We might add that we have very great pleasure in advising all artists that we have several new fox-trot successes in the making, and shall be pleased to welcome all artists at our offices at 6, New Compton-street, Charing Cross-road, when we shall be glad to demonstrate the numbers to them.

"POPPY" AT THE GAIETY.

PERCY HONRI
"A CONCERT-IN-A TURN."
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(Continued from preceding col.)

and a quartette of ladies in discreet and entirely charming bathing costumes, and, finally, on to a night club—a very swish, aristocratic one—with lovely dresses in the most elegant surroundings. All this as the background for the simplest of sentimental stories, some bright and tuneful music by Mr. George Gershwin, with a couple of numbers that will run through the head for days, one of the best-looking choruses in London, and, of course, Mr. Leslie Henson. It is difficult to imagine what a Winter Garden show would be like without Mr. Henson. Just as one begins to feel that things are a little insipid, up comes this clever comedian with his wonderful inventiveness and resource, and restores the balance. He will be better when he has a firmer grasp of the material and can let himself go a little more, for he certainly has some excellent opportunities for comic acting. He is one of the ancient Mophams who has disgraced the fine old family name by falling in love with Pinkie Peach, an entrancing young beauty specialist, delightfully played by Miss Heather Thatcher. With Mr. Thomas Weguelin, as Pinkie's pugilistic brother—"One Punch Peach"—they have a neatly written number in the first act entitled "You'll Always Find a Mopham There," which gives the trio a chance for some funny business. At Le Bouquet Mr. Henson helps on the plot and adds considerably to the gaiety of the piece by disguising himself as Professor Shoveleski, a famous hypnotist with a gutteral accent and a fine taste in spirits. He also eventually clears up affairs by appearing in the night club as a police officer, whose silence is bought by the irascible old gentleman consenting to his ward's engagement. Throughout, Mr. Henson proves himself not only a fine and original comedian but a very good actor.

But Toby Mopham's love story is only an important side-line. We must get to "Primrose." That young lady doesn't appear at all, for she is the heroine of a book and exists only in the mind of her author, Hilary Vane, who has settled down in his house-boat to finish the story. Hilary is tired of writing about dark-haired, sinuous vamps, and has turned his mind to simple, unaffected heroine, and, of course, he finds the prototype in Joan the charming, unsophisticated English girl who lives with her guardian adjoining his garden. As love affairs in musical comedies never run into smooth waters until the last act, it is found that Joan has to marry her cousin Freddie Falls, a golf enthusiast, who is however, attracted by her "handicap" to another young woman. Things are further complicated by Toby Mopham. Hilary tries to get his bright young friend out of his engagement, and is found by the whole company, including a broken-hearted Joan, with an hysterical Pinkie in his arms. A situation like this cannot be settled on the river bank so off we go to the fashionable French seaside resort, Le Bouquet, where Pinkie has settled for the summer as a beauty specialist. This time Joan is the compromising element. She becomes a vamp, because she is told that this is the type of woman that Hilary likes, and the second act ends on a further misunderstanding. It takes a scene at Mopham House, which Lady Mopham, with the help of Pinkie, has turned into a night club (and, incidentally, gives Mr. Henson a chance for one of his best lines, "Mothers, buy a night club, and keep your boys at home"), to settle up affairs successfully. Everybody marries the right person, and so the Winter Garden carries on successfully for another year or so.

One's ordinary critical faculties are suspended on these occasions, and one can only re-affirm that "Primrose" is a good example of its type. It is bright and jolly and very funny in places, there are pretty girls and lots of lovely gowns, and several catchy tunes. Everybody will soon be humming "Wait a Bit, Susey," and the duet between Hilary and Joan in the first act, which forms the valse motif of the piece.

Mr. George Grossmith is the producer, and, needless to say, it is all done about as well as possible, for the whole cast, down to the most minor of the members of the chorus, enter thoroughly into the spirit of the fun. It is noticeable that there are many small parts, and it must be encouraging to find that, with only a single line to say, one's name is acknowledged in the programme. Miss Margery Hicklin has been imported from "Yoicks" to play the part of Joan (Mr. Donald Calthrop having kindly released her for this important rôle). She is winsome and charming, has a good, light soprano voice, and dances and carries herself well. For most of the time she is the languishing type of heroine, but she is allowed to brighten up considerably in the second act, when she sings "Naughty Baby" with great spirit. Mr. Percy Heming is better than the usual thing in musical comedy heroes, for he has a magnificent baritone voice, which he uses with fine effect throughout the show, especially in a couple of songs ("This is the Life for a Man" and "If a Man Can Laugh"). Miss Heather Thatcher is now thoroughly established

(Continued in next col.).

"FALSE VALUES."

At the Everyman.

A Serious Comedy, in Three Acts, by Lechmere Worrall, presented at the Everyman Theatre, on Thursday, Sept. 11.

Mr. Smith .....C. J. Barber
Mrs. Smith .....Louie Harvey-James
Edna Smith .....Frances Claro
Jane Smith .....Muriel Hewitt
William Perkins .....Paige Lawrence
Eric .....Dodd Mehan
Capt. Count Vulcar .....Guy Cooper
Maisie Roberts .....Billy Cassey

Owing to the engagement of Miss Jeanne de Casalis in "Fata Morgana," "The Man of Destiny" had to be withdrawn from the Everyman last week, and the theatre has been let to Mr. Lechmere Worrall for a ten-days' season of his play, "False Values," pending the production of Mr. Shaw's "The Devil's Disciple" on September 24.

Despite the fact that "False Values" is described on the programme as a "serious comedy," it is impossible to take the play very seriously. The characters seem to be thrown together in a more or less haphazard way, and their actions have little or no regard to probabilities. One has to grant so much. It is difficult to believe that a refined young girl, daughter of very worthy, common-place parents, would have two illicit love affairs during the war—one, an idyllic episode, and the other conducted on "business" lines; that she could manage to hush up the fact that she had had a baby, and that, when it was all over, she would continue her friendship with Maisie Roberts, a young woman who is quite frank about her "profession," and even propose to live at the flat where Maisie received her gentlemen "friends." For, despite her two lapses, Edna Smith is presented as a very high-minded young person, so high-minded, in fact, that she refuses to accept the offer of marriage from the presentable man, described as Eric on the programme, with whom she is in love. Eric is quite ready to forgive her lapses; in fact, he is so generous in his rhapsodies about her "affairs" that he would seem to set a premium on virtue. If the first episode on the cliffs at Lyme Regis was "a poem" the second affair was certainly *vers libre!*

In the second act we participate in a pleasant Sunday afternoon at Highgate, when the long arm of coincidence is stretched to breaking point. Both of Edna's war-time lovers arrive to tea, one a young man named Perkins, who drops his aitches (an incredible companion for Edna at any time in her career) and wants to "do his duty by her," and the other a curious foreign Count, who offers her a job at the Embassy and a perfectly good flat. Eric is there, also a jolly, cheeky sister, who is supposed to be on the stage, and the girls' parents, looking very miserable because Edna has refused Count Vulcar's excellent situation. Edna is so upset by all this that she determines to leave home and go and live with Maisie, who has also dropped in. Eric's persistence prevents this catastrophe, and so gives the play a happy ending.

Miss Frances Clare gave a very composed, sincere study of the principal part. Mr. Dodd Mehan made a very presentable figure as Eric, and Perkins and the curious Count were satisfactorily handled by Mr. Paige Lawrence and Mr. Guy Cooper. Perhaps the best thing in the play (and this, no doubt, because the part was better written) was Mrs. Louie Harvey-James' acting as the mother, a really interesting and well-observed characterisation of a familiar suburban type. Miss Muriel Hewitt, a young actress of considerable promise, did well as the high-spirited and irrepressible younger sister.

"False Values" was seen at a special matinée performance on Thursday last, and the first public performance took place on the same evening.

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as a Winter Garden favourite, and as Pinkie there is an opportunity to see her in a part less definitely comic than in the previous shows. Her roguish personality shines through all she does, however, and there is a good number for her in "Boy Wanted," with the our-foot hero from the Trocadero Restaurant (who has such an enterprising Press agent) as the final choice. Mr. Claude Hulbert dances about very nimbly as Freddy Falls, and he has an amusing duet with Mr. Henson in "Isn't It Pitiful What They Did to Mary, Queen of Scots." There is also some vivacious support from Miss Vera Lennox; Mr. Guy Vane is excellent as a peevish old gentleman, and there is good work from Miss Ruth Taylor, Miss Muriel Barnby, and Miss Sylvia Hawkes.

The dances and ensembles are arranged by Mr. Laddie Cliff and Mr. Carl Hyson, and the ballet which opens the night club scene is the work of Miss Dyta Morena.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO. — Hippo., Bursiem (season).
ARCHIE.—Sept. 15, Grand, Blackpool; 22, O.H., Scarborough.
ARE YOU A MASON? — Sept. 15, Eden, Bishop Auckland.
AROUND THE WORLD. — Sept. 15, Hippo., Leeds; 22, Hippo., Southend.
A WEEK-END.—Sept. 15, Ilfracombe (3), Barnstaple (3).
BACHELOR HUSBANDS. — Sept. 15, Hippo., Darlington; 22, Grand, Llandudno (3).
BAT, THE.—Sept. 15, Empire, Gateshead; 22, Empire, South Shields.
BATTLING BUTLER.—Sept. 15, Northampton; 22, Portsmouth.
BAYNTON, HENRY.—Sept. 15, T.R., Glasgow; 22, Prince's, Bristol.
BEGGAR'S OPERA (F. H. FOWLER).—Sept. 15, Ashford and Deal; 22, Palace, Maidstone.
BEGGAR'S OPERA (LYRIC).—Sept. 15, Palace, Clacton.
BELLA DONNA. — Sept. 15, Playhouse, Cardiff.
BELLE OF NEW YORK.—Sept. 15, Palace, Salisbury; 22, Palace, Gloucester.
BENSON, SIR FRANK.—Sept. 15, T.R., Portsmouth; 22, O.H., Torquay.
BETTY. — Sept. 15, Grand, Croydon; 22, New, Cambridge.
BETTY.—Sept. 15, Carlisle; 22, Warrington.
BLUEBEARD'S EIGHTH WIFE (RED). —Sept. 15, Eastbourne (3), Hastings (3); 22, Winter G., New Brighton.
BLUEBEARD'S EIGHTH WIFE (BLUE) —Sept. 15, Penzance (3), Newquay (3); 22, Llandrindod Wells (3), Malvern (3).
BLUEBEARD'S EIGHTH WIFE (WHITE). — Sept. 15, Ulverston (3), Kendal (3).
BLUE PETER, THE.—Sept. 15, Bournemouth.
BOURCHIER, ARTHUR.—Sept. 15, Lyceum, Sheffield; 22, T.R., Birmingham.
BRINGING UP FATHER.—Sept. 15, T.R., Chatham.
BRITISH NATIONAL OPERA CO.—Sept. 15 and 22, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROMLEY CHALLENOR (BLUE).—Sept. 15, Empire, Wood Green; 22, Theatre, Perth.
BROMLEY CHALLENOR (RED).—Sept. 22, Princes, Bradford.
BUCKLEY, FRANK, REP.—Sept. 15, Cinema, Stanton Hill.
BUNTY PULLS THE STRINGS.—Sept. 15, Richmond.
CABARET GIRL.—Sept. 15, Pavilion, Torquay; 22, Pavilion, Weymouth.
CARL ROSA OPERA.—Sept. 15, Hippo., Golders Green, and Grand, Swansea.
CARNIVAL.—Sept. 15, T.R., Bath; 22, Palace, Scunthorpe.
CATHERINE.—Sept. 15, H.M.T., Aberdeen; 22, Grand, Hull.
CHARLEY'S AUNT. — Sept. 15, Hippo., Margate (3); 22, Royal, York.
CHARLEY'S AUNT.—Sept. 15, Corn Exchange, Spalding (3), 18, T.R., Canterbury (3).
COLLUSION.—Sept. 15, P.G.T., Folkestone; 22, O.H., Southport.
COMPTON COMEDY CO.—Sept. 15, Grand Pier, Weston-super-Mare; 22, Lyceum, Newport.
COURTNAY AND STEWART.—Sept. 15, Alex., Pontefract.
DAREDEVIL.—Sept. 15, Croydon; 22, Clapham.
DEANE, HAMILTON.—Sept. 15, Victoria, Burnley; 22, O.H., Buxton.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Sept. 15, Opera House, Blackpool; 22, Royal, Newcastle.
DOBELL, W.—Sept. 15, East Av., N. Killarney.
DORAN, CHARLES.—Sept. 15, O.H., Leicester.
D'OYLY CARTE OPERA CO.—Sept. 15, Prince's, Bristol; 22, Borough, Stratford.
D'OYLY CARTE OPERA CO.—Sept. 15, T.R., Exeter.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—Sept. 15, Porthcawl; 22, O.H., Burnley.
EDGE O' BEYOND. — Sept. 15, Palace, Stroud (3), Knightstone Pav., Weston-super-Mare (3).
ELIZA COMES TO STAY. — Sept. 15, Guernsey (3), Yeovil (3), 22, Grand, Luton.
FAKE, THE. — Sept. 15, Shakespeare, Liverpool; 22, T.R., Leeds.
FATAL WEDDING.—Sept. 15, Grand, Walsall; 22, Grand, Plymouth.
FORBES ROBERTSON, FRANK. — Sept. 15, O.H., Northampton.
FORTESCUE, FRANK H.—Sept. 15, Empire, Grantham.
FRENCH LEAVE.—Sept. 15, Pavilion, Jesmond, Newcastle; 22, T.R., Blyth.
GABRIELLE.—Sept. 15, Pier Pavilion, Colwyn Bay (3), Pavilion, Rhyl (3); 22, Princes, Manchester.
GILL-McLEARY REP.—Sept. 15, King's, Melton Mowbray.
GIPSY PRINCESS, THE.—Sept. 15, Empire, Sunderland; 22, T.R., Huddersfield.
GREEN GODDESS.—Sept. 15, W.G., New Brighton; 22, O.H., Leicester.
HAVOC. — Sept. 15, New, Cardiff; 22, Grand, Leeds.
HINDLE WAKES.—Sept. 15, O.H., Kidderminster.
HONOURABLE MR. TAWNISH.—Sept. 15, Prince's, Bradford; 22, T.R., Bolton.
HOUSE FULL.—Sept. 15, Pavilion, Glasgow.
IMPERIAL OPERA. — Sept. 15, O.H., Bridlington.
INTERRUPTED HONEYMOON. — Sept. 15, Royal, Rochdale.
IN THE NEXT ROOM.—Sept. 15, T.R., Inverness; 22, Pavilion, Glasgow.
IRENE.—Sept. 15, Hippo., Manchester.
IT PAYS TO ADVERTISE (WHITE). —Sept. 15, Isle of Wight; 22, Chester.
IT PAYS TO ADVERTISE (RED).—Sept. 15, Reading; 22, Margate (3), Folkestone (3).
IT PAYS TO ADVERTISE (BLUE).—Sept. 15, Gaiety, Dublin; 22, O.H., Cork.
JEFFERSONS, THE, and THE OPTIMISTS.—Sept. 15, Empire, Preston; 22, Coliseum, Aberystwyth.
JOAN ALL-ALONE.—Sept. 15, Grand, Birmingham.
KATJA, THE DANCER.—Sept. 15, Court, Liverpool; 22, T.R., Nottingham.
KELSO REPERTORY.—Sept. 15, C., Bracknell.
KID OF ARIZONA. — Sept. 15, Royal, Blyth.
LAST WALTZ. — Sept. 15, O.H., Scarborough.
LIE THE.—Sept. 15, Cromer (3), Buxton (3).
LIE THE.—Sept. 15, Grand, Leeds; 22, Lyceum, Sheffield.
LILIES OF THE FIELD.—Sept. 15, T.R., Halifax; 22, Artillery, Woolwich.
LITTLE BIT OF FLUFF.—Sept. 15, New, Cambridge; 22, Empire, Bristol.
LITTLE NELLIE KELLY.—Sept. 15, Hippo., Southampton; 22, Royal, Bournemouth.
LONELY HOUSE, THE.—Sept. 15, T.R., York.
LOVE MATCH.—Sept. 15, Hippo., Derby.
LURE, THE.—Sept. 15, Grand, Hull; 22, T.R., Blackburn.
MACDONA PLAYERS.—Sept. 15, West Pier, Brighton.
MADAME POMPADOUR.—Sept. 15, Rhyl (3), Colwyn Bay (3).
MADAME POMPADOUR.—Sept. 15, Alhambra, Barnsley.
MADAME POMPADOUR.—Sept. 15, Royal, Newcastle.
MAID OF THE MOUNTAINS.—Sept. 15, Hippo., Wrexham; 22, New, Crewe.
MAM'ZELLE KIKI. — Sept. 15, Hippo., Derby; 22, Empire, Sheffield.
MARLBOROUGHS, THE. — Sept. 15, Prince's, Manchester.
MARRIOTT-WATSON STOCK.—Sept. 15, Col., Ilkeston.
MARTIN HARVEY, SIR JOHN.—Sept. 15, Lyceum, Edinburgh; 22, King's, Glasgow.
MARY, MARY, QUITE CONTRARY.—Sept. 15, Artillery, Woolwich.
MARY ROSE.—Sept. 15, King's, Glasgow; 22, Lyceum, Edinburgh.
MATHESON LANG.—Sept. 15, Royal, Brighton; 22, Grand, Blackpool.
MERRY WIDOW.—Sept. 15, Grand, Wolverhampton.
MONSIEUR BEAUCAIRE. — Sept. 15, Hastings and Eastbourne; 22, Grand, Croydon.
MRS. DANE'S DEFENCE. — Sept. 15, Brixton Theatre; 22, Palace, Westcliff.
NOTHING BUT THE TRUTH.—Sept. 15, T.R., Sheffield.
OFFICERS' MESS.—Sept. 15, Wimbledon.
OMAR KHAYYAM.—Sept. 15, Royal, Rochdale.
OUR BETTERS.—Sept. 15, O.H., Manchester; 22, Gaiety, Hastings.
OUR NELL.—Sept. 15, Pal., Manchester.
PATRICK CAMPBELL, MRS.—Sept. 15, T.R., Leeds; 22, Shakespeare, Liverpool.
PEG O' MY HEART.—Sept. 15, Lowestoft.
PHYLLIS NEILSON-TERRY.—Sept. 15, Playhouse, Cardiff; 22, Grand, Swansea.
PICCADILLY PURITAN. — Sept. 15 and 22, Grand, Woking.
POPULAR OPERA.—Sept. 15, Lyme Regis (3).
PRINCESS'S OWN. — Sept. 15, Grand, Doncaster.
PRISCILLA AND THE PROFLIGATE.—Sept. 15, G., Oldham.
PRIVATE SECRETARY (CECIL BARTH).—Sept. 15, Court, Warrington; 22, Bury St. Edmunds (3), St. Albans (3).
QUALITY STREET. — Sept. 15, Bognor and Worthing; 22, T.R., Exeter.
RAY AND MAYNE. — Stock season, Grand, Stockton.
RAYNOR REPERTORY CO. — O.H., Coventry (season).
RETURN OF SHERLOCK HOLMES.—Sept. 15, Alhambra, Glasgow.
RICHARD, HOW COULD YOU?—Sept. 15, Weston-super-Mare (3), Penzance (3); 22, Newquay (3).
RISING GENERATION.—Sept. 15, Douglas, I.O.M.; 22, Rhyl (3), Llandudno (3).
ROMANCE.—Sept. 15, Palace Pier, Brighton; 22, H.M., Walsall.
SALLY.—Sept. 15, Buxton (3), Hereford (3); 22, New, Oxford.
SECRETS.—Sept. 15, Empire, Aldershot; 22, T.R., Chatham.
SEND FOR DR. O'GRADY. — Sept. 15, T.R., Yarmouth.
SIMPLE SIMON'S BABY. — Sept. 15, Hippo., Huddersfield.
STOP FLIRTING.—Sept. 15, H.M., Walsall; 22, Eastbourne (3), Hastings (3).
SUN BATHERS.—Sept. 15, Grand, Mansfield; 22, T.R., Smethwick.
TERRY, FRED.—Sept. 15, Princes, Manchester.
THREE BIRDS.—Sept. 15, T.R., Huddersfield.
TONI.—Sept. 15, Royal, Torquay.
TONI.—Sept. 15, O.H., Cork.
TONI.—Sept. 15 Pavilion, Weymouth.
TONS OF MONEY.—Sept. 15, Gloucester; 22, Royalty, Morecambe.
TONS OF MONEY (BLUE). — Sept. 15, Chester; 22, Halifax.
WAY OF AN EAGLE.—Sept. 15, Worcester.
WAY OF THE WORLD.—Sept. 15, Pier, Eastbourne; 22, Royal, Brighton.
WEEK-END. — Sept. 15, Ilfracombe (3), Barnstaple (3).
WESTLAKE, LIONEL (A). — Sept. 15, Teignmouth.
WHIRLED INTO HAPPINESS.—Sept. 15, Aquarium, Yarmouth.
WHITE CARGO.—Sept. 15, Tunbridge Wells and Margate; 22, Southampton.
WHITE HEATHER.—Sept. 15, Met., Glasgow.
WIDOW'S HUSBAND, THE.— Sept. 15, Arcadia, Doncaster.

REVUES

ALL IN FAVOUR.—Sept. 15, Royal, Darlington.
ALL VIM.—Sept. 22, Evesham.
AROUND THE WORLD.—Sept. 15, Hippo., Southend.
BILL OUT OF WORK.—Sept. 15, O.H., Londonderry; 22, Dublin.
BONK.—Sept. 15, Palace, Southampton.
BRILLIANTS.—Sept. 15, Olympia, Dublin; 22, O.H., Londonderry.
CABARET GIRL.—Sept. 15, Pavilion, Torquay; 22, Pavilion, Weymouth.
CABARET NIGHTS.—Sept. 15, Hippo., Poplar.
CASEY'S COURT.—Sept. 15, Grand, Plymouth.
CREATIONS.—Sept. 15, Hippo., Queen's Park, Manchester; 22, Hippo., Preston.
DANCING BARBER.—Sept. 15, Tivoli, New Brighton.
DANCING TIME.—Sept. 15, Empire, Penge.
DIPPY.—Sept. 15, Rotunda, Liverpool; 22, Palace, Bath.
DRAWING THE DOLE.—Sept 15, Grand, Luton.
EPISODES.—Sept. 15, Hippo., Keighley.
EVENING NEWS.—Sept. 15, Paisley.
FAMILY CIRCLE. — Sept. 15, Hippo., Lewisham.
FORBIDDEN FRUIT.—Sept. 15, Queen's, Poplar.
FRENCH FOLLIES.—Sept. 15, Palace, Reading; 22, Empire, Hackney.
FRILLS AND FLOUNCES. — Sept. 22 Floral Hall, Hornsea.
GINGER.—Sept. 15, Empire, W. Hartlepool.
GLOBE TROT, THE.—Sept. 15, Wolverhampton.
GOING SOME.—Sept. 15, Palace, Halifax.
GOOD TIMES COMING.—Sept. 15, Empire, Harrogate.
GOSSIPS AND GRUMBLES.—Sept. 15, Royal, Sunderland; 22, Stockton.
GUESS AGAIN.—Sept. 15, King's, Newcastle-under-Lyme.
GUESS THE TITLE.—Sept. 15, Palace, Grimsby; 22, Alex., Birmingham.
HAPPY DAYS.—Sept. 15, Col., Kettering.
HELLO! BLACKPOOL.—Sept. 15, Hippo., Dover.
HIGH HEELS AND STOCKINGS.—Sept. 15, County, Shrewsbury.
HIS LUCKY WIFE.—Sept. 15, Met., Manchester.
HELLO! WEMBLEY.—Sept. 15, Palace, Bath.
HEY, PRESTO!—Sept. 15, Hippo., Aldershot.
HOLLYWOOD FOLLIES.—Sept. 15, Empire, Leeds; 22, Palace, Oldham.
HOT POT.—Sept. 15, Royal, St. Helens; 22, Queen's, Castleford.
IDEAS.—Sept. 15, Morecambe.
IT'S QUITE ALL RIGHT. — Sept. 15 Grand Central, Limerick.
JAZZLAND.—Sept. 15, T.R., Edinburgh; 22, Tivoli, Aberdeen.
JIG-SAW.—Sept. 15, Empire, Burnley; 22, T.R., St. Helens.
LAUGHS AND LADIES.—Sept. 15, Hippo., Ipswich.
LITTLE MISS PUCK.—Sept. 15, Empire, York.
LOVE AND LAUGHTER.—Sept. 15, Empire, Nottingham.
MANHATTAN FOLLIES.—Sept. 15, Stoke Newington.
MARGUERITE.—Sept. 15, Alex., Birmingham.
MERRY MOMENTS. — Sept. 15, Palace, West Hartlepool.
MIRRORS.—Sept. 15, Islington.
MR. TOWER OF LONDON.—Sept. 15, New, Oxford.
NINE O'CLOCK REVUE. — Sept. 15, Palace, Westcliff; 22, Metropolitan, W.
OCEANS OF JOY.—Sept. 15, Palace, Oldham.
OH! DOLLY.—Sept. 15, Winter Gardens, Morecambe.
OH! I.—Sept. 15, King's, Manchester.
ON THE BOUNCE.—Sept. 15, Col., Portsmouth.
ON THE DOLE (NO. 1).—Sept. 15, Tivoli, Hull.
ON THE RUN.—Sept. 15, Palace, Carlisle.
OUR LIZ.—Sept. 15, South Shields.
PARISH RELIEF.—Sept. 15, Palace, Warrington; 22, Palace, Bordesley.
PINS AND NEEDLES.—Sept. 15, Empire, Bristol.
PLEDGES.—Sept. 22, Palace, Watford.
POPS.—Sept. 15, Empire, Newport.
PUPPETS.—Sept. 15, Hippo., Portsmouth.
RADIOS.—Sept. 15, Chiswick.
RAINBOW.—Sept. 15, Empire, Bury.
RATTLES.—Sept. 15, Hippo., Norwich.
REAL STUFF, THE.—Sept. 15, Walham Green; 22, Southampton.
RING IN.—Sept. 15, Empire, Stratford.
ROUNDABOUT, THE.—Sept. 15, Empire, Swansea; 22, Empire, Newport.
ROUND THE TOWN.—Sept. 15, Hippo., Ashton-under-Lyne.
RUMOURS of 1924.—Sept. 15, Hull Palace; 22, Wigan.
SCANDALS OF 1924.—Sept. 22, Palace, Hull.
SCOTCH AND POLLY.—Sept. 15, Hippo., Nottingham.
SEEING LIFE. — Sept. 15, Alhambra, Bradford.
SIDE SHOW.—Sept. 15, Palace, Bradford; 22, Hippo., Rochdale.
SIGN ON.—Sept. 15, Hippo., Eastbourne.
SNACKS.—Sept. 15, New, Crewe.
SNAPPY.—Sept. 15, Boro', Wallsend.
SOME COCKTAIL.—Sept. 15, Grand, Halifax.
SOME HUSTLE.—Sept. 15, Empire, Belfast.
SPARE PARTS.—Sept. 15, Palace, Huddersfield.
STOP FLIRTING.—Sept. 15, T.R., Exeter.
SUN BATHERS.—Sept. 15, Grand, Mansfield.
TARTAN FROLICS.—Sept. 15, Alhambra, Stirling.
TEN TO ONE ON.—Sept. 15, Empire, Edmonton; 22, Empire, Chatham.
THERE YOU ARE THEN. — Sept. 15, Palace, Totenham.
TIMES, THE.—Sept. 15, Hippo., Leeds.
TONS OF FUN.—Sept. 15, Royal, Leamington.
TOP SPEED.—Sept. 15, Hippo., Stockport.
VANITIES.—Sept. 15, Hippo., Brighton.
VISIONS.—Sept. 15, Southsea.
VOGUES OF 1924. — Sept. 15, Chelsea Palace.
WAKE UP.—Sept. 15, King's, Dundee; 22, Grand, Hanley.
WANGLES.—Sept. 15, Hippo., Rochdale; 22, Grand, Mansfield.
WEEK IN A NIGHT.—Sept. 15, Hippo., Liverpool.
WET AND DRY.—Sept. 15, O.H., Burton.
WHAT HO!—Sept. 15, Aston.
WHIRLWIND, THE.—Sept. 15, Hippo., Ilford; 22, Hippo., Islington.
WINNERS OF 1924.—Sept. 15, Empire, Peterborough; 22, T.R., Guildford.
ZIP.—Sept. 15, Empire, Kingston.
22 CARAT.—Sept. 15, Hippo., Newcastle.

"THE ERA" LETTER BOX.

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Bloca, Sheridan, Esq.
Bostock, Claude (Theatrical Agency)
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Brierley, Miss Olive
Brooks, Miss Doris
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Camm, Mr. G. F.
Caveman, Mr. A.
Charles, Miss Helen
Charsley, Mr. F. Allington
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Clark, Mr. A. E.
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Collette, Miss
Conquest, Mr. Arthur
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Courtney, Miss Madge
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"The Fire Patrol," shown by W. and F. at the Palace Theatre, is magnificent from the spectacular point of view. A finer or more realistic presentation of a fierce tropical storm at sea, culminating with the foundering of the ship, has never been screened. Likewise, a race against time in order to save a blind man from a tragic death, in which the rescuer has to traverse (in a ramshackle vehicle) a rocky and precipitous road, in order to achieve his object, is a real thrill. Anna Q. Nilsson, William Jeffries, Jack Richardson, and Madge Bellamy are all well placed.

"Blow Your Own Horn," the Wardour film shown at the Shaftesbury Pavilion, is a cleverly conceived and original production, being full of humorous and deft touches that cause many a ripple of laughter. The story is that of a young fellow, down on his luck, who happens to be able to extricate a rich man out of a temporary difficulty, and who receives as payment the gratuitous advice to "blow his own horn"—the precept by which his mentor had acquired wealth. This he does to such excellent effect that he soon becomes as rich as his wealthy adviser, succeeding so well as to become his son-in-law, without orthodox permission being either sought or obtained. The piece was delightfully acted, Ralph Lewis, Warner Baxter, and Derelys Perdue playing the leading parts.

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ORCHESTRAL ITEMS.

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Mr. Murray Pilser and his band scored a big success at the Holborn last week in their rendering of "Oh! Sister, Ain't That Hot?" "Bebe," and was much appreciated.

Mr. John Pennington, of the famous Pennington Dance Band, Liverpool, writes us of the tremendous success "I'm Gonna' Bring a Water-Melon to My Girl To-Night" is received everywhere he plays it. He anticipates this being one of the big numbers this season. So do we!

Mr. L. D. Jefferies and his famous Rialto Dance Band have just made a splendid record of "I'm Gonna' Bring a Water-Melon to My Girl To-Night" and "Louise," his record of "Water-Melon" being exceptionally good, and will stand comparison with the best American records.

Mr. J. W. Birmingham, popular conductor of the Hotel Cecil band, is scoring tremendously at the Coliseum and Shepherd's Bush Empire this week with "After the Storm" and "I'm Gonna' Bring a Water-Melon to My Girl To-Night."

Mr. H. Klopke is having big success with our recent publication "From One Till Two," also "I'm Gonna Bring a Water-Melon to My Girl To-Night."

Alfredo, the well-known violinist-conductor at the Alhambra, last week scored a tremendous success with "Gigolette" and "I'm Goin' South."

Bandmaster Green, of the 4th Loyal Regt. (T.A.) writes us of the wonderful success he is having with "A Smile Will Go a Long, Long Way" at Morecambe, the number being played no less than four times, apart from encores. Other numbers he is featuring with big success are "Horsey!" "Say It With a Ukulele," "Gigolette," &c.

LAWRENCE WRIGHT MUSIC CO.

All Jack Hylton's bands are featuring a whole host of Lawrence Wright winners just now, prime favourites being "Sure as You're Born," "Riviera Rose," "Honolulu," and the irrepressible "Felix," which is still such a big feature of their artistic performances.

The St. Hilda Colliery Band, under the direction of James Oliver, at Armstrong Park, Newcastle-on-Tyne, is creating a sensation with such popular melodies as "Riviera Rose," "Riley's Cow Shed," "Pasadena," and those still wonderfully "in demand" numbers, "Night Time in Italy" and "Felix."

Those fine orchestras, the Savoy Orpheans and Savoy Havana, directed by De Morny, at the Savoy Hotel, constantly play and broadcast popular Wright music. All the famous song and dance hits of the firm are in evidence, whilst the American, Scotch, Irish, and Welsh Savoy medleys are great sources of joy to all hearers.

Paul Specht and his fine band, at the Piccadilly Hotel, feature such wonderful Wright hits as "Sure as You're Born," "Josephine," "Riley's Cow Shed," and other popular numbers, with superlative success.

James Sales' Corporation Orchestra, at Palace Pier, Brighton, play all the most important numbers of the firm, and win great acclaim thereby. Special favourites are "Riviera Rose," "Pasadena," "Sure as You're Born," "Honolulu," "Shine."

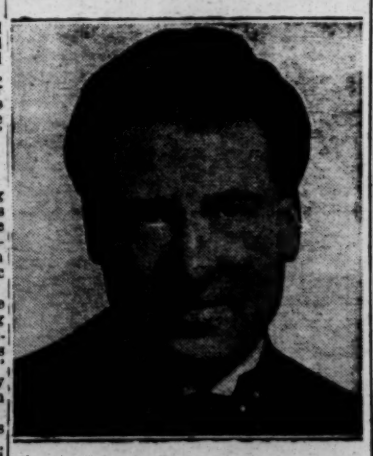
Leon Bassett, the popular director of the Metropolitan Orchestra, is making very big features of the two Wright hits, "Sure as You're Born" and "In Between the Showers," which he plays for his intermission, with the most flattering success, winning repeated encores.

Herman Darewski's Band, Jack Jacob's Band, and Garadini's Band, are all playing a galaxy of Wright gems of melody at Bridlington, including the ubiquitous "Pasadena," "Riviera Rose," "Sure as You're Born," and others too numerous to mention, and adding muchly to the gaiety of locals and visitors alike by means of these melodious strains.

DUFF, STEWART & CO.

The demand among musical directors everywhere for the incidental number to the super-film "The Hunchback of Notre Dame," entitled "The Song of the Bell," is a rapidly increasing one, and already it is being featured in all parts of the Kingdom as a selection, quite apart from the host of cinema musicians who are pouring in applications for band parts in view of the general release of the film on the 29th of this month.

One of the ablest and most discriminating of musicians is S. Clarke-Richardson, the newly appointed musical director of the New Oxford Theatre, who has added it to his repertoire on its merits, in view of its tuneful quality and its haunting waltz-time refrain; while among the many who have decided to feature it



S. CLARKE-RICHARDSON.

is Wolf Godowsky, of the New Bohemia, Finchley, who has also taken up the fine selection "Melody Maze." A. J. Neal's "Domino Dance Band," Eastbourne, have also added it to their repertoire, in company with the firm's other fine film number "Tiger Rose," and Montague Clayton's popular fox-trot "2-LO."

Mona A. Spero, the well-known musical director of the Palace, Blackpool, is experiencing great success with "Melody Maze," and Charles Anoliffe's effective intermezzo "Peacock's Parade," a number which is also being featured by Miss Ethel de Nops's orchestral combinations, in company with "Melody Maze," and Jan Hurst's haunting waltz "Rose of Youth."

SONGS AND SINGERS.

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Henschel Henlere, who created a furore at the opening of the New Oxford, is duplicating his success at the Alhambra. He is adding to his repertoire "Gigolette," "California, Here I Come," and "Horsey, Keep Your Tail Up." Murray Pilcer and his jazz band, plus the clever Ford Sisters, put over a great act at the Holborn, specially featuring tunes from "Little Nellie Kelly," "Oh! Sister, Ain't That Hot?" and "Bebe."

Arthur Bright is going great at Barrow, featuring "A Smile Will Go a Long, Long Way," "If I Can't Sing About My Mammy," "Horsey, Keep Your Tail Up," &c., both vocally and on his oboe, Milanese pipe, and saxaphone.

May Stevens has caught on in Manchester with "Happy Go Lucky in My Old Kentucky Home."

Jack Lamb and his Rafters concert party have a long list of winners, including "Spearmint," "Turned Up," "If I Can't Sing About My Mammy," "Happy Go Lucky in My Old Kentucky Home," and "Horsey, Keep Your Tail Up."

Mabel Austin made a great impression at Grimsby with "Ten Thousand Years From Now."

The Colonial concert parties at Wembley Exhibition are featuring "A Smile Will Go a Long, Long Way," "Maybe She'll Write Me," "If I Can't Sing About My Mammy," "Say It With a Ukulele," "Turned Up," and "Horsey, Keep Your Tail Up," with splendid success.

Mona Vivian is a prime favourite at Cardiff, and is putting over "Maybe She'll Write Me" and "Spearmint" in her inimitable manner. On the same bill Jay Whidden hits 'em hard with "From One Till Two," and "California, Here I Come."

Ida Taylor is a big attraction in "Topical Times," singing "Wee oo la la siv vu play" with point and a refreshing sense of humour.

Dolly Ross has a couple of winners in "If They're Irish" and "In a Tent," both specially featured in "Scollops" revue.

In Johnny Cummings' new production, "Risk It," two feature numbers are to be "A Smile Will Go a Long, Long Way" and "Not Here, Not There."

Dorothy Venton has made the hit of her career with "California, Here I Come," in Sidney Burns' "Crash."

Harry McKelvie is putting on a super concert party at the Princess' Theatre, Glasgow. A first-class company are busy rehearsing twenty Feldman numbers.

Shirley White has taken a great fancy to "Hugo" and "I'm Sitting Pretty in a Pretty Little City." She will feature both numbers at her L.T.V. engagements.

Arthur Sleep has secured "A Smile Will Go a Long, Long Way" and "Wembling at Wembley With You," for immediate production.

Fred A. Marston, in his successful show, "Some Cocktail," features "A Smile Will Go a Long, Long Way," "Slave of My Dreams," "I'm Gonna Bring a Water Melon," and "Horsey, Keep Your Tail Up."

Fredk. Maxted and Gladys Groom as starring in cabaret at the Winter Gardens, Bournemouth. They use "Gigolette," "By the Blue Lagoon," "Wee oo la la siv vu play," "Maybe," "More," "Dancin' Dan," "Lena," "Broadway Strut," "California, Here I Come," and "Horsey, Keep Your Tail Up." Sir Dan Godfrey's municipal orchestra are playing for this new venture.

Frank Mullins, the famous tenor, sang "Smilin' Through," with enormous success at the Tower, Blackpool.

Belle Harrison, playing in Randolph Sutton's "Spare Parts" revue, made a great hit with "Ten Thousand Years From Now."

Milly Maude is to be congratulated on her rendering of "Every Time the Clock Ticks" and "If I Can't Sing About My Mammy."

Bob Kent and Lily Belton have a quartette of hits in "Horsey, Keep Your Tail Up," "Spearmint," "Turned Up," and "I'm Gonna Bring a Water Melon."

Jack Gillam and Co., at Saltburn, have been using a score or more of Feldman songs during the season with unvarying success. Special hits were "Horsey, Keep Your Tail Up," "Mother Loves Me," "Bebe," "Not Here, Not There," and "A Smile Will Go a Long, Long Way."

Miss Gertie Mayne, in "Unemployed," has decided to feature "California, Here I Come."

Ethel Revnell and Gracie West have been most successful in concert party, specialising "Spearmint" and "La, La, La."

Dalton and Dale (comedian and pianiste) are doing well with "Oh! How She Lied," "Horsey, Keep Your Tail Up," and "Turned Up."

Daisy Vince, leading lady in "It's Quite All Right," gets well away with "They Can't Charge Us for That" and "I'm Wild About Wild Men."

Rivolo, concertinist, in "Casey's Court" company, has an always sure hit in "Who's Sorry Now?"

Francis & Day.

"Jog Along, Jasper," which is delighting audiences this week at the Palace, Watford, in the hands of its original singer, Fred Barnes, and which is likewise going particularly strong at the Birmingham Empire when sung by Daisy Wood, is already being secured by astute managers for use in pantomime, they evidently having in mind the abnormal success of numbers in like vein in recent years in Christmas productions. A limited number of rights of "Jog Along, Jasper," are now available for variety use, artists being required to submit their tours.

"Chili Bom Bom," so big a hit with Sonnie Hale at the Duke of York's, and likewise with Daisy Dormer, the Two Bobs, and the Two Rascals at variety theatres, is already regarded as the production number par excellence for this year's annuals, whilst other items from "The Punch-Bowl" assured of a large pantomime clientèle include "Shall I Have it Bobbed or Shingled?" and "It Ain't Gonna Rain No Mo'" (sung by Blaney and Farrar), and "With My Empty Pockets Full of Five-pound Notes" (Alfred Lester and Billy Leonard). Of "What'll I Do?" sung in the same production by Norah Blaney, it need only be said that to find a pantomime without this rage included will possibly be an impossibility.

Another song already in demand is "I Love You," pantomime principals having noticed its success in "Our Liz" in the hands of those capable artists, Renée Reel and Leslie Hatton.

"All Day Long," with which Dollie and Billie have of late been concluding their turn, was broadcasted from 2-LO recently by A. E. Nickolds, the well-known entertainer.

Alfredo and his justly-renowned band at the Alhambra last week made a great impression by their faultless rendering of "What'll I Do?" "Somebody's Wrong," "'Maggie!' 'Yes, Ma!'" and "Take Those Lips Away."

At the Oxford, Dick Henderson is scoring heavily, the singer of "You Were Right—I Was Wrong" being cheered to the echo.

At the Empire, Cardiff, Mona Vivian's numbers this week include "Where the Lazy Daisies Grow," and that vivacious item "Hum a Little Tune."

At the Canterbury, Glorisna has been heard at her best in "'Maggie!' 'Yes, Ma!'" "Dreamy Melody," and "Barney Google."

At East Ham the Four Rips have been successful to a degree with "It Ain't Gonna Rain No Mo'."

Lawrence Wright Music Co.

Dick Henderson, at the Oxford this week, is scoring a sensational hit with the new song "I Wonder What's Become of Sally?" which was so tremendously successful with him at the Wood Green Empire last week. There is no question, judging from the amount of applause the genial Dick receives for this number, that "Sally" will be a prime pantomime favourite.

Kitty Evelyn, principal lady in Fred Collins' fine revue "Guess the Title," has been so phenomenally successful with "Sure as You're Born," that she has already decided on this as her principal featured song for pantomime. She is also very enthusiastically received everywhere for her rendering of "Pasadena."

Ella Shields, at Holborn Empire this week, is charming all hearers with her wonderful new song of sentiment, "Why Did You Creep Into My Heart?" her artistic rendering of which brings down the house. A distinct contrast is her merry ditty anent the doings of "Murphy, McCarthy, Maginty and Maghee," which also goes with a bang.

Jimmie Morelle and Doris Benson make a very big scena of "Pasadena" at the Palladium, Llandudno, and it is a great success. Other hits of theirs are "They Love It," "Twelve o'Clock at Night," "Why Should I Weep About One Sweetie?" "I was a Fool," "Wana Blues," &c.

Willie Robbins made a very big success with "Shine" at the Argyle, Birkenhead, and will shortly be adding "Sure As You're Born," "Josephine," and other Wright winners to his repertoire.

Hylda Rowland, who is at Largs for the season, has been particularly successful with her selection of Wright numbers, of which "Pasadena" and "Shine" are two exceptionally big hits.

The Forde Sisters and Murray Pilcer's famous band, who made such a success at Holborn Empire last week with "Sure as You're Born," will specially feature this great song of Kentucky at the Coliseum and Oxford when they open there shortly.

Jack Braske, the popular musical director of Finsbury Park Empire, constantly features Wright music, and "Sure as You're Born" is one of his biggest hits, following on the great success he achieved for his most original rendering of "Twelve o'Clock at Night" last week.

Doree Thorne, who achieved such a success in pantomime last Christmas with so many of the Lawrence Wright songs, is making a special feature of "Lips" in her new act.

Nora Bayes has achieved as phenomenal a hit with "Sure as You're Born" at the Oxford, as she did previously with the same great song at the Empire, Leicester-square. This is one of the biggest potential pantomime winners of the season.

Keith Prowse.

"Why Did I Kiss That Girl?" is undoubtedly the biggest song of the day. It is being sung and played throughout the length and breadth of the country. It is still Ella Shields' outstanding success, and is the hit of Miss Shields' repertory at the Holborn Empire. Other acts reporting success this week with "Why Did I Kiss That Girl?" include the Gregorian Singers at the King's, Southsea; Gus Elton, principal comedian with "Round the Town" revue at Hippodrome, Ashton-under-Lyne; Howard Belman, at the London, Shoreditch; Lena Lloyd, with "Creations" revue, Queen's, Manchester; Delvaine's Marionette Players, Empire, Leeds; and John Birmingham's Hotel Cecil band at the Coliseum and Shepherd's Bush Empire. The Big Twelve, as John Birmingham's band is popularly known, are also making a special feature of "Down on the Farm" and the great Radio waltz hit, "Heather Bells."

Betty Rowland writes from Dundee:—"I am doing enormous with your three wonderful soprano ballads, "Lassie o' Mine," "Spring is in My Garden," and "Just for a While."

"Teach Me" is a number that is steadily growing in demand. It is being featured nightly in the "Punch Bowl" at the Duke of York's Theatre by Alfred Lester and Marjorie Spiers, is also proving a winner in "Miss Chic of Chicago," and "Hullo, Bubbles." There are no less than four K.P. numbers in "Hullo! Bubbles," Miss Lola Charms most successful revue, the other numbers being "Why Did I Kiss That Girl?" "That's the Tune," and "I'm a Long, Long Way From Home."

Ethel Bull, "Wales premier soprano," writes:—"'I sung 'Just for a While' and 'Keep On and Smile' at Margate last week, and was enthusiastically encored for both numbers. Many thanks for two such 'winners.'"

In "Happy Days" revue, at Kettering, "Down on the Farm" is proving the outstanding hit of the show. Chris. Ambrose has also found this number, together with "That's the Tune," two of his biggest successes at the Pavilion, Filey.

Phylis Stalman, soprano, writes from Sheffield:—"I am featuring 'Pal of My Dreams' with enormous success. This song should be a decided winner, for it has never failed to receive a rousing encore wherever I have featured it.

Lil Marjorie, the charming soubrette and dancer, who did so well in "Served Hot" revue, is now repeating her success in "Oh! I" revue with "Hurdy Gurdy Man."

Madaline Rossiter, producer of "Flares and Flashes," together with the full company, sailed on Tuesday for India and China. This production has had a most successful season, and are assured of further success when they open in Bombay on Oct. 8, as they are featuring no less than seven numbers published by this house, including "Why Did I Kiss That Girl?" "Parisien Pierrot," "Hurdy Gurdy Man," "Down on the Farm," "Cheerio," "Now That I Need You, You're Gone," and "Pierrot at the Dance."

Artists are invited to send 1s. 6d. for a selection of our numbers (style should be stated).

Peter Bernard.

Seymour Rose, in addition to featuring "What Could be Fairer?" is very busy rehearsing "Why Do You Cry Over Me?" Lesbia Ward stops the show nightly with "Bombay Rose" and "Dear Old Pal." Herschel Henlere broadcasted his latest composition, and ever since requests have been pouring in. This song-fox-trot is also being featured by Jennie Benson, Marie Ambrose, Alfredo and his band play it, Don Parker, at the Piccadilly, makes it a feature of his programme.

Sam Ross is featuring "Hoodoo"; Harry and Dennis Dufor are very busy rehearsing "Kentucky Dixie Way" and "Mammy, I Hear You Calling Me."

Elkins, Fay and Elkins create a young riot with "Dear Old Pal" at Finsbury Park this week.

Alice Watts, at the Queen's Cabaret, puts over "If You Don't Love Me" to

(*Continued on page 14.*)

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Rehearsal at 10 a.m. for—
Stanislaw Idzikowski & Co., Harry Tate in "Fishing," Ford Sisters, Renee Kelly & Co., Ann Codee, Maria Axarina, Sammy Shields, Harry Gunn.

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Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"French Follies."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"The Times."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Magical Moments."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Radios."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"10 to 1 On."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Viva Daron, Hengler Bros., Lalla Selbini and Bert Albert, Bert Mandison, Daimler and Eadie.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Irene."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Maid of the Mountains."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
The Daros, Daisy Dormer, Narow Troupo, Neil McKay, Norman Carrol.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Ethel Levey, Talbot O'Farrell, Georges and Betty Hope, Burr and Hope, The Buckleys, V. M. Gaston, Four Juvians, Madge North.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Brass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

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Thos. F. Convery to present
"On the Dole."

METROPOLITAN THEATRE.
Rehearsal at 12.15 for—
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CHELSEA PALACE.
Rehearsal at 12 noon for—
Harry Norris to present
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EAST HAM PALACE.
Rehearsal at 12 noon for—
Sydney Productions to present
"There You Are Then."

TOTTENHAM PALACE.
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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Oxford's Scholarly Fair — Matriculating at Academic St. Giles'— "Fox" and Hounds, Praise for the Police—Hemel Hempstead—Falkirk Tryst—Oban Fair—Forthcoming Fixtures.

There are bigger and more pretentious fairs than Oxford's, but probably none which is invested with the same air of dignity as scholarly St. Giles'. Cambridge has its fair also, but by comparison with the stateliness of the merry-making in the terrain of the Dark Blues, this is almost a frivolous affair. When it comes to real dignity and what the Encyclopædia Britannica would term *éclat*, Oxford is supreme! Ye Ancient and Historic Fun Fayre of St. Giles is priceless!

Thither I wended my way t'other evening to find a big but compact show which, although it may be officially denied, was certainly taking money "good and quick"; one also which provided plenty of fun and frolic of the right dignified order proper to the world's greatest seat of learning.

Having earlier declined the generous hospitality of Fred Gray's "Daimler," and thereby sacrificed both good fellowship and much good cheer "en route," I felt reluctant to take the road all on my own, and, reflecting that to steer my own speedy "Morris" to Oxford would savour somewhat of "carrying coals to Newcastle," I taxied Paddingtonwards, whence, comfortably ensconced in a Great Western "diner," I was soon speeding towards the Isis.

I can conceive that Oxford would seem a decent run behind a traction engine, but the G.W.R. makes short work of it. I had scarcely finished my frugal repast and but hurriedly scanned the front page of "The Pink 'Un," when the dulcet voices of a dozen porters, each with more or less perfect emulation of the Oxford drawl, assured me that we were come to the journey's end.

No time for a liqueur—not even space in which to admire the borrowed plumes of old What's-his-Name's pseudo-comic poll parrot. Truly, the lot of the scribe is a hard one.

It did not take me long to discover that Oxford was in brilliant mood. Festive, one could almost call it were not the term out of place in this scholarly city.

Except that it sounds like lèse Majesté, I should be tempted to define as actually convivial some of the patrons of the fair itself, many of whom, despite the fact that it is "out of term," were "Pukka" undergrads., to say nothing of "Dons" and other eminent folk of yet greater distinction, whose identity was not even suspected by many of the show folk. Certain of the undergrads. came to the fair with the evident intention of "learning 'em," and "learn 'em" they did in the accustomed imperturbable, cheery fashion that has ever been and will remain one of the greatest factors of Empire in far-off lands and remote outposts wherever flaps proudly the Union Jack.

All of the shows did well. William Wilson, was, as usual, well to the fore. His big switchback, with its new "Felix" cars, occupied a good position near the Martyrs' Cross. The new cars proved a trifle troublesome at the outset, but with the aid of sundry lusty volunteers they were soon revolving merrily and tunefully. Hard by were Nicholl's chairs and gallopers, Charles Abbott's motors, Thurston's elegant cars, Abbott's and Richards' cakewalks—a device which has perhaps outlived its popularity—Richards' razzle-dazzle, John Waddington's yachts, Old Mother Bird's "galloping gee-gees." Davies' "mountain glide," Collins' "over the falls," Buckley's performing hares and birds, Lennard's booths, and Parry's intriguing snake charmers. Among the many stalls and games I noticed the familiar names of Edwards, Parkin, Buckland. Pickard and Essam—the latter's patent ball game was full of interest for the student of Greek mythology, for which some mistook its Si Parla Italiano flavour. Anyhow, they-a-make-a-de-vera-excellenta joke-a, and I fancy they could tell you something concerning the origin of those resplendent Italian mottoes at Brasenose. However, Evviva Essam! Evviva Fascismo! Evviva ze icea creama bloke, and a-like-a-wise ze hokey-poke; Evviva everybody! Why not? It costs nothing!

Some of the young men and maidens as they were whirled aloft in the flying chairs came perilously near, at times, to matriculating through the very windows of classic Balliol. Alas! that the fair was not held "in term."

There were plenty of familiar faces in the crowd. "George" was all there, revelling in a busman's holiday. I gathered that he has descended into journalism—a worthy scribe at that. There he was, at Oxford, in earnest converse with a promising young man from t' North, so I suspect him of the authorship of that pretty little Ballad of Barnet, featured by our benevolent "Nunky's" one and only: "He bought me a handkerchief, handkerchief blue, took me down to Barnet Fair and tore it in two." What, again? George! You gave the London "Evening News" man that the other week, y' know. Pull yourself together, man! Have you forgotten that it is said that "What Manchester thinks to-day London will think to-morrow—*perhaps*! Try 'em with pink next trip!

But St. Giles' is more than a fair—it is a classic. Truly, a "bon" show, which found everybody, showman and punter alike, in tip-top form. I should like that enterprising young gentleman, Master J. Coogan, from Los Angeles, to have seen it. His views upon the subject of fairs as conducted on this side should have proved as illuminating as were his comments upon our funny old military custom of "the changing of the Guard" by the "Buddies," the which, being interpreted, signifieth the Grenadier Guards.

In the cosy Lounge of the "Randolph" I encountered some congenial spirits, all of whom had derived considerable amusement from the Fair. Not so many years ago I smoked a cigar in that same Lounge with the Redoubtable "Dagonet," with whom was Miss Minty Lamb. Alas! how the years roll by. Poor old "G. R.," what an affection he had for "apple and cranberry pie

For a rural fair the annual event at Hemel Hempstead takes some beating. This year it again attracted a big attendance from the neighbouring villages and surrounding district, and business, taken all round, could have been a deal worse. The weather behaved itself as well as can be expected in this present year of grace, and the several shows, which had journeyed from Barnet and elsewhere, and which consisted principally of London showfolk, combined to present a very lively spectable.

Falkirk's Annual Fair and Tryst again proved a success, notwithstanding the appalling weather conditions, which, at whiles, reduced the ground to a wretched state. Business, naturally, suffered in consequence, for while the show drew large and well-mackintoshed crowds, the weather had evidently seriously damped their ardour in the spending sense. 'Tis a pity, since bawbees are none too plentiful north of the Tweed. The attractions comprised Evans' Dragons and Chairoplanes, Bastable's Cakewalk and Chairs, Joe White's Joy Wheel, Caddick's Yachts, Lovett's Horses and Swings, Codona's Great Ghost Show—full of pep and redolent of "pepper," Tom Paulo's excellent circus show, with its array of smart kettle drummers, Scots pipers, and fair and buxom Highland sword dancers, to say nothing of its organ and big drum, Jim Peterson's well-conducted boxing pavilion, vastly better than some I have lately seen; Mme. Herculine, the renowned "Spotted Lady"; Mrs. L. Wheatley's "Beauty Show," featuring Mlle. Lola, a gorgeous figure in her great jewelled headdress, plenteously illuminated with electric bulbe. She knows a thing or two about showcraft, does Mademoiselle.

I have not much use for "Fat-girl" shows, but I should say that there is some truth in Dame Wheatley's claim that her own "Fat Girl" is easily among the most portly travelling. There were games and sideshows by Messrs. C. Birch, V. White, Wm. Manders, John Coats, Mrs. Trotter, James Wright, Mrs. S. A. Strand, Stott Bros., H. Halliday, Joe Knight, John Smith, Mrs. T. Evans, Geo. Johnson, Mrs. Newsome, T. Towers, J. Goldberg, B. Burnett, Fred Bastable, Tommy Smith, T. Tucker, John and James Dawson, and the Boswell Family with their tent, and a host of small stalls.

Away up in the mist-bathed West Highlands, Oban Fair, which has been in progress for the last three weeks, and synchronises with the renowned Oban Games, has experienced a very thin time. The weather has been dead against the assembled show folk, and takings have accordingly proved anco' slender. The shows consist of Evans' Trust scenic railway, in the capable charge of Billy Cockburn, and others by Clarke and Dick, Frank Montayne, Tom Stringfellow, Bob Marsden, Peggy Hammond, whose caravan

(Continued on next page.)

Candid Comment— but always FAIR!

It has been said of St. Giles' that it is one of the oldest fairs in England, and also in Christendom. Very picturesque, too, is its aspect. On the evening of which I write, the moon shone brightly on the spires and quads of the fine old city; upon the High and the Sheldonian and all its stoned academic shrines. Just below the Martyrs' Memorial starts the fair, and throughout its length and breadth a big and cosmopolitan crowd jostled good-humouredly, gazing open-mouthed or amusedly at the shows and stalls, and exchanging banter with the showpeople.

Civic and academic dignity were laudably preserved by the police. Oxford's police are dignity personified. They have acquired, by virtue of long contact with its ways and habits, much more than a mere semblance of "the Oxford manner" proper. Doubtless, in their day, they have witnessed some quaint "doings," but they have always enjoyed, and, I think, deserved an excellent reputation for patience and good sportsmanship. With one, who was doing duty outside Balliol—the practical centre of the fair—I held speech, in the cheery companionship of others, including one man, whose intellectual attainments are summarised by the two words, Eton and Magdalen. Another, whose rash youth was made up of Winchester and Queen's, and a third, who had peregrinated from Haileybury to Sandhurst. We were discussing 'varsity life as it was in the old days, and is to-day, and recalling certain justly celebrated rags of old, when I, like the cheerful idiot I am, contrived to "put my foot in it," "in a manner of speaking," as my charlady would say. One of the party chanced to observe that the police were invariably pretty decent in their treatment of "down-on-their luck" ex-Service men, when, turning to the representative of law and order, and assuming my very best Rowton House and Borstal manner, I suggested that it simply wasn't "Dunne." This very innocent remark was received by Robert with visible disfavour, and I deemed it expedient to retire gracefully and in good order to a neighbouring tavern.

It may be that such playful pulling of the nether limbs of the Force is injudicious. There have been occasions when the horrid practice has come near to mulcting me in all of forty bob and costs. I have since learned that Oxford's Chief Constable dislikes the time-honoured fair of St. Giles. The worthy Inspector Fox is as artful as his name implies. He has discovered that just as "all that glitters is not gold," so some who profess and call themselves showmen are in reality nothing like the real article. The Inspector is no fool. He has reason to question the desirability of some of the contingent of "Cheap Jacks" and other hangers-on who, somehow or another, are still able to attend this and other fairs. I am in full sympathy with the Police view in this regard. The presence of growing numbers of tricksters and undesirables on various fair grounds is calculated to do serious harm to the genuine show business.

In a report to the Watch Committee he proposes the following drastic revision of the fair:—

Fortune tellers and palmists, who have considerably increased in number, to be limited.

The fat girl to be banned as a vulgar and undesirable show.

"Cheap Jack" dealers suspected of swindling to be warned off the fair ground.

No one who really has the best interests of the fair at heart will dispute the justice of the Chief Constable's strictures. I have always advocated the abolishment of fortune-telling in every shape and form. It should be made impossible for these humbugs to practise on any fair ground. In his protest against the "fat woman" exhibition on the score that such shows are merely vulgar, the Inspector has my support and blessing. These crude shows belong to a bygone and perhaps less enlightened age. They belong to the era of the press-gang, of Newgate, and of Tyburn, and are altogether out of place in 1924. As a fair ground attraction they are only fit for hobbledehoys and larrikins—usually their sole patrons.

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WATCHES.—**Ladies'** Watch and Bangle, in flash case, 6/- each; Pearl Watches and Expanding Bangles, in plush case, 7/- and 7/6 each; Gilt Watch and Expanding Bracelet in case, 6/9 each; Rolled Gold Wristlets, with Moire Band, 10/- each; 5-year stamped Watch and Expander for large wrist, in case, 10/- each; Ladies' imitation Platinum Watch, on Moire Band, set with Brilliants, copy £50 watch, 16/- each; Solid Gold Watch and Solid Gold Expanding Bangle, in case, 30/- and 32/6; Special, 35/- each.
Special.—This week only. Nickel Wristlets with Bangle, 4/6 each; Silver Wristlet with Bangle, 6/- each; 10-year 18ct. Gold Filled Watch and Expander in case, guaranteed, 14/6 each.
Gents.—5-year Gold Filled Lever, 14/6 each, guaranteed. Flash gilt Dress Watches, 3/3 each; in flash case, 4/2; Chased Dress Watches, thin, 4/3 and 4/6 each. Assorted designs, complete with case, 5/- and 5/3 each; cases, 1/- each, fit any watch; Gilt Hunters, 5-year, 4/4 each; Semi-Hunters, 5/- each; Cheap Nickel Watches, from 31/- dozen; Watch and Clock Novelty, 3/6 each; Virus Screw Back and Front Watches, 4/6 each; R. T. chased Watches, 3/6 and 3/9 each; Special dress size, Jewelled Lever Watch, with S. H., 5/6 each. Try these. Stop Watches, 8/6 each; 8-day Watches, 9/-; Silver, 16/- each; Silver Levers, 9/- each; Capped Lever Watches, 9/6 each; Silver, 17/6 each.
Thomas Russell.—Liverpool—Fully Guaranteed Watches, 10-year Hunters, 52/6; Open face, 45/-; Screw back, 10 Jewels, 20/-; Silver, 10 Jewels, 20/- and 40/-; Solid Silver, Fly Back for Timing, £4 10s.; Expanders, 25/- each.
Elgin Watches, 55/-; Hunters, £4 5s. each.

CLOCKS.—Handy Travelling Clocks, 19/- dozen. The smallest Alarm Clock made, latest novelty, 4/9 each. Alarm Clocks, 3/-, 3/2, 3/6 and 4/- each. Jacobean Oak Clocks, 2/3, 2/9 and 5/6 each; Enamelled or Marble, 4/- each. Hidden Gong Alarms, 4/- each; Miniature Alarms, 3/6 each. Paper Weight Swing Clocks, 3/6 each; Striking Clocks, 6/- and 8/- each; Cottage Clocks, 16/6 and 18/6 each; 8-day Wall Clocks, 12/6 each; Cuckoo Clocks, 16/6; Statue and Clock complete, 3/6 each; Wall Clocks, 1/3 and 2/3 each; Aeroplane Clocks, 3/- each; Mahogany Clocks, 2/9 each; Mantel Clocks, 10/6 each.

CHAINS.—Solid Gold Chains, sold by weight, 46/- per oz.; R. G. Chains, 3/6 each; Silk Chains and R. G. Mounts, 10/- dozen; Imit. Plat. Chains, 10/- dozen; Imit. Plat. & Gold, 10/- and 4/6 dozen; Gilt Chains with Drop, 4/6 dozen; Plain Double Alberts, 3/- dozen; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each.

RINGS.—Wedding Rings, 22ct., from 20/- each; 9ct. Gold Rings, 2/6, 3/6, up to 15/- each; 18ct. Gold Diamond Rings, from 15/- to £50 each. I stock Rings to suit all purses. Send your requirements and leave the rest to me. Gents' Signet Rings, Gold Shell, on pads, 3/3 dozen; in flash cases, 3/6 dozen; 2-Stone Cross-over Rings, like real diamonds, in flash cases Imit. Plat. or Gold, 3/6 dozen; Single-Stone Rings, loose, 1/3 dozen; cases, 2/- dozen. Wedding Rings on pad, 4/- dozen; cheaper, 4/6 gross.

CARNIVAL GOODS.—Streamers, 5/- 1,000, case of 10,000, 45/-. Japanese Streamers, 5 Colours in 1, 8/6 and 10/6 gross. Fog Horns with Ticklers, 4/6, 8/6, 10/-, 16/6 gross; without bush, 3/6 and 4/6 gross. Assorted Homo-Wood, 1/9 dozen; larger, 3/6 dozen. Masks, 4/6 gross; with Moustache and Beard, 2/6 dozen. Hats, 4/6, 5/6 and 7/6 gross. Confetti, Fancy boxes, 8/6 gross. Further lines on application. Balloons, from 3/- gross.

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

STOCKPORT TRADES EXHIBITION.—Sept. 17.
LEE FEAST, YORKS.—Sept. 17.
BARNSTAPLE FAIR, DEVON.—Sept. 17.
SWALEDALE SPORTS, MUKER (YORKS).—Sept. 17.
GUILDFORD CARNIVAL.—Sept. 17.
OSWESTRY HORSE SHOW.—Sept. 18.
EAST SOMERSET SHOW, BRUTON.—Sept. 19.
STOKESLEY (YORKS) AGRICULTURAL SHOW.—Sept. 19.
WORCESTER MOP FAIR.—Sept. 19.
ILKLEY FEAST, YORKS.—Sept. 19.
ALVEFORD FEAST, YORKS.—Sept. 19.
HONLEY FEAST, YORKS.—Sept. 19.
WOODHOUSE FEAST, YORKS.—Sept. 19.
USWORTH BRITISH LEGION SPORTS.—Sept. 20.
BARWELL WAKES.—Sept. 20.
UTTOXETER FAIR.—Sept. 20.
HIGH WYCOMBE FAIR.—Sept. 22.
LANARK RACES AND FAIR.—Sept. 22.
ASHBY-DE-LA-ZOUCH, LEICS. — Sept. 23.
DUMFRIES FAIR, SCOTLAND.—Sept. 24.
SOUTHPORT WATER CARNIVAL. — Sept. 24.
FROME GREAT SHOW.—Sept. 24.
BRIDGWATER FAIR.—Sept. 24.
ALTRINCHAM AGRICULTURAL SHOW.—Sep. 24.
TODMORDEN FEAST, YORKS.—Sept. 25.
ABERGAVENNY FAIR, MON.—Sept. 25.
RUTHERGLEN CARNIVAL.—Sept. 25.
BIRMINGHAM FAIR.—Sept. 25.
HARTLAND FAIR.—Sept. 25.
WOTTON-UNDER-EDGE FAIR.—Sept. 26.
HASLEMERE FAIR.—Sept. 26.
TYLDESLEY WAKES, LANCS.—Sept. 26.
BLEVEN LANE ENDS FEAST; YORKS.—Sept. 26.
IDLE FEAST, YORKS.—Sept. 26.
BARTON FAIR, GLOUCESTER.—Sept. 27.
AYLESBURY FAIR.—Sept. 27.
ALTON FAIR.—Sept. 29.
CANTERBURY FAIR.—Sept. 29.
DUNSTABLE FAIR, BEDS.—Sept. 29.
AYLSHAM (NORFOLK) FAIR.—Sept. 30.
PETERBOROUGH FAIR.—Sept. 30.
BRIDPORT FAIR (DORSET).—Oct. 1.
ALVECHURCH MOP FAIR.—Oct. 1.
PRINCES RISBORO' SHOW.—Oct. 2.
RETFORD FAIR (NOTTS.).—Oct. 2.
WIDNES FAIR (LANCS).—Oct. 2.
TIVERTON FAIR (DEVON).—Oct. 2.
NOTTINGHAM GOOSE FAIR.—Oct. 2.
WHITTLESEA FAIR (CAMBS.).—Oct. 3.
WIBSEY (YORKS).—Oct .3.
NEW WORTLEY (YORKS).—Oct. 3.
MIDDLETON (YORKS).—Oct. 3.
ATHERTON WAKES (LANCS).—Oct. 3.
WINCHCOMBE (GLOS).—Oct. 4.
ABINGDON FAIR, BERKS.—Oct. 6.
UXBRIDGE OLD PLEASURE FAIR.—Oct. 6.
STRANRAER FAIR, SCOTLAND.—Oct. 6.
BURTON-ON-TRENT STATUTES.—Oct. 6.
DALBEATTIE FAIR, SCOTLAND.—Oct. 6.
CIRENCESTER FAIR, GLOUCESTER.—Oct. 5.
ALCESTER STATUTE FAIR.—Oct. 7.
WOODSTOCK FAIR, OXON.—Oct. 7.
PETERBOROUGH BRIDGE FAIR.—Oct. 7.
HAMILTON FAIR, SCOTLAND.—Oct. 8.
WORKSOP FAIR, NOTTS.—Oct. 8.
ONGAR SHOW, ESSEX.—Oct. 8.
MANSFIELD FAIR, NOTTS.—Oct. 9.
NEWTON STEWART FAIR, SCOTLAND.—Oct. 9.
DALKEITH FAIR, SCOTLAND.—Oct. 9.
BICESTER FAIR, OXON.—Oct. 10.
MIDDLEWICH WAKES.—Oct. 10.
BASFORD, NOTTS.—Oct. 10.
BARKEREND, YORKS.—Oct. 10.
BURLEY-IN-WHARFDALE, YORKS.—Oct. 10.
BASINGSTOKE FAIR, HANTS.—Oct. 10.
EVESHAM MOP FAIR.—Oct. 10.
WEYHILL FAIR HANTS.—Oct. 10.
TEWKESBURY MOP, GLOS.—Oct. 10.
ASHTON-IN-MAKERFIELD FAIR.—Oct. 10.
HENLEY-IN-ARDEN STATUTE FAIR.—Oct. 11.
HULL FAIR.—Oct. 11.
BARROW-ON-HUMBER FAIR.—Oct. 11.
INKBERROW MOP FAIR.—Oct. 11.
WINCHCOMBE SECOND FAIR, GLOS.—Oct. 11.
AYLESBURY FAIR, BUCKS.—Oct. 11.
MELBOURNE FAIR, DERBYSHIRE.—Oct. 12.
PINXTON FAIR, DERBYSHIRE.—Oct. 12.
OUNDLE FAIR NORTHANTS.—Oct. 12.
ST. IVES FAIR, HUNTS.—Oct. 13.
WARWICK MOP FAIR.—Oct. 13.
BEDFORD FAIR, BEDS.—Oct. 13.
SOUTHAM FAIR, RUGBY.—Oct. 13.
STRATFORD-ON-AVON MOP.—Oct. 13.
PONTYPOOL FAIR, MON.—Oct. 15.
ROYSTON FAIR, HERTS.—Oct. 15.
BANBURY FAIR, OXFORD.—Oct. 15.
NEWBURY FAIR, BERKS.—Oct. 16.
LONDON HOSPITAL FAIR, HACKNEY.—Oct .16.
ALRESFORD FAIR, HANTS.—Oct. 16.
HAMILTON FEEING FAIR.—Oct. 17.
BRADFORD, CITY-ROAD, YORKS.—Oct. 17.
MAIDSTONE FAIR, KENT.—Oct. 17.
WIGAN FAIR, LANCS.—Oct. 17.
ANNAN FAIR, SCOTLAND.—Oct. 17.
WARWICK SECOND MOP.—Oct. 18.
CANNOCK FAIR, STAFFS.—Oct. 18.
BEVERLEY FIRST HIRINGS, YORKS.—Oct. 18.
BUCKINGHAM FAIR.—Oct. 18.
KIMBERLEY FAIR, NOTTS.—Oct. 19.
CHICHESTER FAIR, SUSSEX.—Oct. 20.
GAINSBORO' FAIR, YORKS.—Oct. 21.
WINCHESTER FAIR, HANTS.—Oct. 23.
WISHAW FAIR, SCOTLAND.—Oct. 23.

THE SHOWMAN'S INFORMATION BUREAU

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I shall be glad to hear from you in reply to the queries set forth in the accompanying letter.

Signature .....

Address to which reply is to be sent

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Permanent Address

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"THE ERA," 17/9/24.

(*Continued from preceding page.*)

had a narrow escape when traversing the wild shores of Loch Awe, Billy Hammond, A. Winter, Eddie O'Niel, the Great Dido, and the two eminent and ancient Scots Clansmen, Moses Verdon and J. Simonoff. "Yer pays yer money and takes yer choice, gents. Every time a packet of nuts and sometimes raspberries. Moderate strength rings the bell, great strength returns the penny." This was the motto at Oban.

For the first time in history the tumult and clatter of Nottingham's forthcoming Goose Fair is to be broadcast. Listeners-in are a patient people.

Whatever you may read to the contrary, Wembley will be continued in some form or other in 1925.

Big business may be looked for at the forthcoming annual fairs at Peterborough, Hull—probably the biggest in all England—and Nottingham. "The Caravanner" will be present "in the flesh" at each, and will duly record his first-hand impressions thereof. Other journals please copy.

Unless it is averted by a kind of modern miracle, a positively astounding bombshell will shortly burst upon showland. Of this, more anon!

ANSWERS TO CORRESPONDENTS.

NOTE. — Letters requiring a postal reply should be accompanied by a stamped, addressed envelope. All enquiries must be authenticated by the writer's name and address, not necessarily for publication, but as a guarantee of good faith. Anonymous correspondence is ignored.

G. H. D. (Brighton). — Congratulations. Call and see us at Wellington-street; we may have news for you.

RICHARD (Tiverton Junction).—Sept. 2, 1886.

ABE (Mansfield).—There is already a movement on foot. Watch developments and these columns.

NO. 130 (Chatham).—Some of the "led" do undoubtedly need a rap on the head with a cokernut peg, as you suggest, in order to "wake 'em up" to the need for action; but why the anxiety to "whitewash" their leaders? A crowbar would be needed to induce some of these to act.

J. H. (London, E.).—We have forwarded your letter to the manufacturers, from whom you will doubtless receive the particulars desired.

JIM (Chester-le-Street).—You can read it all in "Hansard."

MRS. KATE (Lancaster).—We do not publish riddles or poems.

MDLLE. R. (Hemel Hempsted). — How shall you recognise "The Caravanner"? Simplicity itself, ma chérie. Be on the look-out for a tall, handsome man, with bronzed countenance, immaculately clad in frock coat, white vest, brown boots, bowler hat, and a scarlet tie.

KEN (Mundesley-on-Sea).—There appears to be no justification whatever for such high-handed action. We are taking the matter up with the local authorities, and with the Chief Constable of Norfolk.

FOX (Dundee).—They are "pulling your leg."

JENNY (Bristol).—Sorry. About the only date we can ever remember is 1066.

R. D. (Crayford).—All bluff. Tell 'em to get on with it.

ERNIE (Wanstead). — (1) Yes; at Neath on Sunday last. (2) We believe so. (3) You smiled? So did we!

MRS. P. (Barnet).—"You are inclined to think"? Incline a little more, madame, and we may be inclined to read.

LIZZIE (Exeter).—"I admire your style," &c. Oh! dearie, do desist!

E. M. E. (Portsmouth). — "I wonder, Mr. Caravanner, whether you are married?" I shouldn't wonder at all, but really nothing to speak of.

Owing to pressure on our space a number of replies have had to be held over.

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WATCHES ... ... 2/3, 2/6, 3/-, 4/-, 5/- each.
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SPECTACLES ... ... Nickelled, 6/- dozen; Gilt, 8/6 dozen.
CHILDREN'S PICTURE STORY BOOKS 4/-, 8/- and 16/- gross.
GAS LIGHTERS, 1/6 dozen. **TONGUE HEADS,** 1/4 dozen.
POCKET KNIVES, 3/-, 4/- dozen. **COLLAR PINS,** 3/- gross.
RUNNING MICE, 1/6 gross. **PIN-ON MONKEYS,** 8/- gross.
PHOTO FRAMES, 4/6 dozen. **SPECTACLE CASES,** 1/- dozen.
SAFETY RAZOR BLADES ... ... 4/- gross.
BLOWOUTS, 6/- gross. **MASKS,** 6/- gross.
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JOB LINE—DOUBLE SKIN BALLS ... ... 12/- gross.
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SCARF PINS, Good, 1/6 and 2/- dz. **BLACKNIGGER DOLLS,** 10/-dz.
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HAIR SLIDES, Carded ... ... 6d., 1/6, 4/6 dozen.
FOLDING SCISSORS ... ... 2/- dozen.
HAIR CURLERS ... ... 1/6 dozen.
GRAND LINE NECKLETS ... 8d., 3/-, 4/-, 6/-, 8/- dozen.
SOLID DORANDO PEARLS, each in box 4/- and 4/6 dozen.
BOXES PALNOLEINE SOAP, 3 wrapped tablets in box, 4/9 doz. bxs.
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PEARL BUTTONS ... ... 6d., 9d., 2/- gross.
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CIGARETTE CASES ... ... 5/- and 6/- dozen.
WATCH AND BOW BROOCH ... ... 8/- gross.
POCKET WALLET NOTE CASES BOOK ... ... 2/9 dozen
MECHANICAL TOYS, Assorted ... ... 8/6 dozen.
SAFETY PINS, 18 on card ... ... 7/- gross cards.
NOVELTY MOUTH ORGANS, hang on watchchain ... 3/- dozen.
PENCIL, with Protector ... ... 7/- gross carded.
BEST STREAMERS ... ... 6/- 1,000.
PENNY BOXES CONFETTI ... ... 7/6 gross.
CARNIVAL HATS ... ... 6/-, 9/-, 12/-, 18/-, 24/- gross.
JAPANESE WATER FLOWERS, 3/6 gross; Weighted, 8/- gross.
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LINEN BUTTONS, Size 22 ... ... 7/- great gross.
CREPE PAPER, Assorted Colours ... ... 7/6 gross bundles.
FANCY ASH TRAYS ... ... 8/- gross.
SALT AND PEPPER, Two in box ... ... 3/- doz. boxes.
BANDMASTER MOUTH ORGANS ... ... 8/6 dozen.
WEMBLEY MEDALS ... ... 8/- gross.
LARGE ONE BLADED POCKET KNIVES ... ... 2/ dozen.
LATEST BIRD WHISTLES ... ... 4/- gross.
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CAKE KNIVES, Assorted Coloured Handles ... 10/6 dozen.
SHAVING SOAP, in tins, Marked 1/- ... ... 2/- dozen.
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LARGE BLACK RAKE COMBS ... ... 4/- dozen.
LILY OF THE VALLEY SCENT ... ... 9/- gross bottles.
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MANICURE SETS, in case ... ... 1/6 each.
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GILT CHAIN BANGLES ... ... 9/- gross,
IMITATION TORTOISESHELL DRESSING COMBS ... 5/- dozen.
SOLID PEARLS (Brilliant Snap) ... ... 2/6 each,
ARMBANDS ... ... 10/- gross.
FANCY MONEY BOX, lock and key ... ... 3/6 dozen.
SHEET PINS ... ... 60s 2/6 gross; 200s 6/- gross.
PRIDE OF ERIN MOUTH ORGANS ... ... 5/- dozen.
EMPRESS PICCOLO MOUTH ORGANS ... ... 3/3 dozen.
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WEMBLEY TRANSFERS ... ... 4/6 gross.
BATTERIES, 4/- dozen. **BULBS,** 2/- dozen.
BUTTONHOLE ROSETTES ... ... 3/- gross.
DRESSED CUPID DOLLS each in Box ... ... 2/6 dozen.
JOINTED DOLLS 45 c/m ... ... 30/- dozen.
DARTS ... ... 14/- gross.
GLASS BANGLES, Assorted Colours ... ... 12/- gross.
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PENCIL SHARPENERS, 9/- gross. **WHO IS THE WINNER,** 6/- gross.
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CHILD'S WEIGHT SCALES ... ... 6/- dozen.
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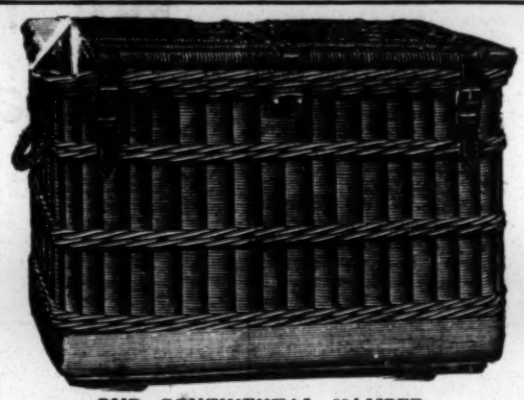

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FOOTLIGHT FLASHES.

SOME BAND.

John Birmingham and his Hotel Cecil Band (The Big Twelve) have a strenuous week this week playing the Coliseum and Shepherd's Bush Empire. J. W. B. is a staunch Feldmanist, and is featuring many numbers from the house of hits, particularly that fine descriptive piece, "After the Storm." Weird and wonderful are some of the effects produced during this item, which is rapturously applauded. Another very big winner is the new comedy fox-trot, "I'm Gonna Bring a Watermelon to My Gal To-night."

OUR CABARET.

This is the title of the Victoria Palace's own particular production. New numbers are constantly being added to the show. The latest comedy item to be featured with success is "Oh! How She Lied to Me." "Our Cabaret" has come to stay.

CHICAGO GIRLS.

This troupe of spirited dancers are a great success at the London, Shoreditch, where their expert terpsichorean tricks are hailed with delight. They use "The Call" and other bright Feldman tunes to inspire their efforts, which are "appreciated" in the usual manner.

WHAT NEXT?

Have you seen Niblo's clever bird performers? We struck this act the other evening and could scarcely believe our ears when those intelligent canaries, "Laura" and "Cuckoo," actually whistled the chorus of "Turned Up." We have heard this great comedy hit "put over" by many eminent comediennes, including Lily Morris, Florrie Forde and others, but never hoped to hear it demonstrated by canaries! And it's all done by kindness.

FIDDLE-DE-(HAI)-DEE.

A newcomer (and a very welcome addition) to Jack Goodson's Jolly Cabaret entertainment at the Queen's Hotel, Leicester Square, is Haidee De Rance. Miss De Rance sings and fiddles her way to popularity, and seems very happy in her new environment. Haidee has composed many popular tunes herself, but is adding to her repertoire from the Feldman list of winners. Good judge!

SHAVINGS.

This very successful revue paid a visit to the Palace, East Ham, last week, and drew "big business." Among the song hits of the show were "I'm a Harmony Baby," splendidly put over by Gracie Hartington; "Ould Donegal," most effectively sung by Bob Barlow (who has in study that great ballad "Big Brother"); "Song of Persia," beautifully produced and featured by Gracie Hartington and chorus; and "Broadway Strut," a most effective finale for the whole company. Several new Feldman numbers are to be introduced shortly.

DOLLY'S REVELS.

Josephine Earle is one of the attractions in the super Cabaret at the Grafton Galleries, where many Feldman numbers are being exploited with gratifying success. Miss Earle's special titbit is "Looking Out the Window," which she hands out with much artistry. Tim O'Connor is in great demand with "More" and "I Want 'Em Wild, Weak, Warm and Willing."

HA! HA!

Bert Hayle, musical director of the above revue, reports as follows: "As an overture 'Gigolette' never fails to win big applause." Amongst the Feldman winners in this show is that tricky number "Tacoma Home of Mine." And there are others!

GETTING THE GOODS.

Ally Attwell, like more of us, wants the best material. Hence his request for those two comic "certs.," "Turned Up" and "I'm Gonna Bring a Watermelon To My Gal To-night." Now Ally's got them, All-y's well!

FRA' O'ER THE BORDER.

Jim McKinlay, chief comedian with Joe Anderson's Entertainers at North Berwick, writes to congratulate us on the success of "Horsey, Keep Your Tail Up," "Hi Tiddley Hi Ti Island," and "Goldfish," which have been his big comedy hits during the summer season. We are equally pleased to know of Mr. McKinlay's success.

We regret the necessity to remind managers and others that the great Hippodrome success

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until the number is released for Pantomime.

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FOOTLIGHT FLASHES.

BROADCASTING.

Friend Harry Cove, who has recorded so many Feldman winners for the gramophone companies, is now in demand by the B.B.C. Listeners-in will be highly entertained by Harry's rendering of "If They're Irish" and "California, Here I come."

WONDERFUL RECEPTION!

This is the expressive and most satisfactory report to hand from Hargraves, "The Singing Vagabond," referring to his introduction of Ernest Ball's great ballad, "If It Takes a Thousand Years." Truly a great song!

BEXHILL CALLING.

Molly Stoll and Douglas Steward, who are concertising at the Pavilion, Bexhill, send a further list of winners featured by them during the past season, which includes: "Horsey, Keep Your Tail Up," "Oh, How He Lied to Me," "Idaho," "If You Don't Think So, You're Crazy," "Meyer," "La La La," "They Can't Charge Us For That," "Does the Spearmint Lose Its Flavour?" and many others. That's the stuff to, etc.

VERSATILE THREE.

The boys are just now trying out a batch of new stuff to be ready for their London season. They have already "discovered" a quartette of Feldman hits of which *more* anon. By the way and *entre nous*, "More," happens to be one of the titles.

"HELLO! CHUCKLES."

Billy Wooley is introducing two Feldman hits in the above-named musical-comedy revue, "I Want 'em Wild, Weak, Warm and Willing," and "A Smile Will Go a Long, Long Way," as feature numbers. You will observe there are still good judges around who know what the public want, and give it to 'em.

HAVE YOU HEARD—

That Florence Ray is introducing "In a Tent" in "Guess Again" revue, and is also earmarking this fine number for panto.?

That Marjorie Fulton, who made such a big hit at the Oxford, has a wonderful new number in study, "If You Do What You Do"?

That Lance Andrews, so long associated with Gerald Williams at the Holborn Empire, is doing great as a single act, and specially featuring "Smilin' Through"?

That The Favs made a wonderful success at the Chiswick Empire with "Spearmint"? And that extra verses written by themselves were sung at encores?

That Billy Quest, light comedian in Ernest Dotteridge's successful production "Billy," has a winner in "What Makes a Business Man Tired?"

That Nellie Le Breton, in "Farce" concert party, is doing wonders with Feldman numbers, including "Nobody Lied" and "Mother Loves Me"?

That Eric Crane and Olga combine violin and voice in successfully delivering Feldman hits, particularly featuring "A Smile Will Go a Long, Long Way"?

That Bert Bray, the baritone comedian, is doing the trick at Yarmouth with Feldman songs grave and gay? And that "Ten Thousand Years from Now" and "A Smile Will Go a Long, Long Way" are both winners?

That Harry Neil has been getting the glad hands at Ramsey, I.O.M., for his amusing conception of "Does the Spearmint Lose its Flavour?"

That George White, manager for Harry Gold's entertainers at Margate, has been doing good work in producing and selecting hits for the show? Special winners have been "Horsey, Keep Your Tail Up," "A Smile Will Go a Long, Long Way," and "Turned Up."

That the Two Babs (juvenile jesters) are scoring hit at Birkenhead with "I'm Gonna Bring a Watermelon to My Gal To-night" and other Feldman numbers?

That Dusty Rhodes has found a new stormer in "Daddy's wonderful pal"? He is also featuring "Big Brother." What a double!

Feldmanists are Winning the World Over.

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